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ESSENTIALS OF

ENGLISH COMPOSITION

BY

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AND

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BOSTON, U.S.A.
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PREFACE.

THE demand that an educated person must write good English is everywhere recognized, and in recent years emphasized. The criticism of the poor English of college graduates has drawn the attention of college authorities to the work in college rhetoric, and recently great changes have taken place in the requirements and instruction in English.

Professor Genung, speaking of this, says: "The changes which have taken place in the study of rhetoric, as I have tried to point out, have been steadily in the direction of making the subject democratic, of emphasizing its value for the many rather than the few, of simplifying its theory and enlarging its practice. In colleges the carrying out of these changes has necessitated a great increase in the number of teachers; and as a result the brilliant lecturer on *belles lettres* has given way to a battalion of industrious theme-readers. The next step in the development will clearly be to turn over the study entirely to the secondary schools."

Secondary school teachers have been stimulated by the demands of the colleges to make an examination, on the one hand, of the character of college requirements in English and, on the other, of the preparation of the pupils coming to them from the lower grades. This

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pressing backward of the demand for thorough instruction in the art of composition will be felt more and more. Teachers in grammar schools will repel the charge of poor work and deny their responsibility, representing that such and such requirements are unsuitable for grammar school pupils. Great gain will come from this effort to locate the responsibility for satisfactory results in English composition.

When school superintendents, for this matter must come at last to them, clearly perceive which elements of the writer's art can be well learned in the grammar school, which can be better done in the high school, and which must be left for college; when college professors establish a standard in English to which all must attain, and leave elegancies of style, originalities of expression, and the appreciation of the higher attributes of literature to those able to master them,—then a due order of study will be established, and all that can be done at an early age will be reasonably expected to have been done when a pupil has attained to the higher grades. If the teachers of the high school comprehend the entire course in English, and the due order in which its elements must be studied, then they will know what work to do when pupils come to them deficient in some of the work preparatory to their own. They will then do in English as they do in other studies, lay the foundation before trying to build the superstructure.

But we must regard not only those who are to go on in our school courses, but also those who are to go out from them. A large part of the pupils in the public

schools do not reach the high school to gain therein the training in correct and ready expression that marks the cultivated mind. Hence in the grammar school this training should be given as far as the pupils are able to receive it. Those pupils who continue their studies in the high school are thereby all the better able to profit by the advanced instruction there given.

This book is designed for grammar schools and the lower classes in high schools. It may also be profitably used in ungraded schools, and for the private study of those who are desirous of personal improvement in the art of writing. It is complete in its treatment of the practical features that underlie the art of composition.

To put complete and connected thoughts upon paper should not be more difficult than to express such thoughts orally. Each form of expression has its difficulties and its advantages. Training in oral speech precedes that in written speech, and, from our greater familiarity with the oral form of expression, it seems the more natural. There is much to be gained, however, from the use of the pen. If the writer fails to express his thoughts clearly at first, he can change and improve what has been written. The painstaking construction of one's own forms of expression is a chief condition of improvement.

A book designed to teach the art of writing must furnish both instruction as to the principles on which good writing is based and exercises adapted to training in the art of speaking and writing.

In this book there are abundant exercises in description, narration, reproduction, and essay writing or exposition. The skill acquired by the practice upon these exercises is applied with unusual fullness and definiteness to the writing of letters and to the preparation of such parliamentary papers as a secretary is expected to furnish.

A plan for a brief study of Longfellow is presented both as an interesting and profitable exercise in itself and also as an indication of a valuable and attractive form of literary study. The Chapter on Style contains the fundamental laws of good writing, and is a practical rhetoric adapted to grammar school pupils, but also equally valuable to high school pupils whose previous training has not covered this work.

That the young writer may have from the first a considerable degree of self-dependence, he should be taught to punctuate what he writes. No writing can be considered complete until it is punctuated. Failure to punctuate properly is like failure to spell correctly. It implies ignorance so gross, or carelessness so obtrusive, as to cast discredit upon what is written. On this account unusual attention is given in this book to the subject of punctuation.

Not much of the time of the class in composition should be taken up with finding material. The time should rather be spent on how to say what one has in mind to say. The pupil's observation and experience, what he hears in the home or reads in the family paper, the lesson in reading, history, or geography, are the best sources of much of the material. For those who wish

more formal themes large lists are given from which a selection of subjects can be made.

A large part of this book is taken from the author's "Second Book of Lessons in Language and Grammar." For permission to use the beautiful letter written by Miss Helen Keller (page 10), I am indebted to the Century Company.

H. S. TARBELL.

SUGGESTIONS TO TEACHERS.

THE pupil should not only be learning, but should be applying his knowledge constantly. No week should pass without some lessons learned and some exercises written.

The lessons may be studied at home or in school; but it is advised that all the written exercises, except some of those coming near the close of the course, should be written in class. Full preparation should precede composition. The amount to be written should vary; sometimes it should be such as to occupy from two to five minutes; at other times, from twenty to thirty minutes. Usually all the pupils of a class or division should write on the same subject. During the last grammar school year, the members of the class may frequently select their own subjects.

Cultivate in your pupils the habit, first, of making careful preparation by reading, conversation, and reflection; second, of making a definite outline or plan before writing; third, of writing rapidly, even hurriedly; fourth, of correcting with much painstaking and deliberation.

The writer should have a theme on which he has knowledge and in which he takes an interest. He should meditate upon his theme until it becomes familiar and attractive to him. When writing he should have a plan in his mind, perhaps a few notes upon a sheet of paper, and should have the purpose to inform and interest his readers or hearers.

Freedom from interruption for a time sufficient for the writing of a considerable amount, and no anxiety except to

express fully what the writer desires to say, are the best conditions for good writing.

In any extended writing the pupil should not try to get his sentences at first just as he wants them, but should rather jot down on his paper some good thoughts that can be put into presentable form by revision.

Whether writing examination papers is a means of improvement in composition depends on how they are written. The pupil cannot attend earnestly to two things at the same time. If he is to be marked for the fullness and correctness of his answers, he cannot justly be marked for penmanship and composition; but after his first effort has been made and his percentage of credit has been recorded, then he may profitably restudy the questions and rewrite the answers, that the paper may be improved in penmanship, arrangement, and style of expression. With a similar end in view, — the formation of a standard of excellence, — frequently ask your pupils to select and copy for you a beautiful description, or a felicitous figure from something they have read. The selections should be but a few lines in length. It will be well to have the best of these copied on the board, and to ask the class to discuss what makes them beautiful or interesting. When the pupil has become accustomed to discerning beauties in good writing, he may assist his criticism of his own work by reading aloud his essay or composition to observe whether it is smooth and easy reading. He will often gain aid in self-criticism by hearing his essay read by a fellow pupil, for he can thus discover where his writing does not clearly express his thought.

H. S. T.

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ESSENTIALS OF ENGLISH COMPOSITION.

CHAPTER I.

INTRODUCTORY.

TO THE TEACHER. — In this Chapter aim at a thorough understanding of the kinds of simple sentences and their punctuation. Obtain from pupils many original illustrations.

On completing the Chapter, have pupils combine into short paragraphs groups of sentences about assigned subjects. Assign for these paragraphs subjects that pupils are interested in and can write about easily. The reading and geography lessons will furnish material for sentences and paragraphs. This work should help to correct the fault, so common in pupils' written geography and history exercises, of a rambling page of crude expressions, with no attention paid to separation into sentences, or grouping into paragraphs.

What is intended at this stage of the work is shown by the following directions, which the teacher will extend : —

Write a paragraph about your schoolroom. Write two paragraphs about your schoolhouse. Write two paragraphs about a recent rainy day. Write two paragraphs about the State you live in ; two about a mountain or a river you have seen.

I. THE SENTENCE.

Whenever we tell something, or ask a question, or give a command, we use words in sentences.

1. Boys jump.
2. Did you jump?
3. Jump over the log.

Which of these groups of words tells something? Which asks a question? Which is a command?

All of these groups of words are sentences.

A sentence is a group of words making a statement, a question, or a command.

Making statements, asking questions, and giving commands are ways of expressing our thoughts.

A group of words that expresses a complete thought is a sentence.

KINDS OF SENTENCES.

1. Virtue is its own reward.
2. Columbus discovered America in 1492.

These sentences are statements.

1. Will you come to-morrow?
2. How far does this lesson extend?

These sentences are questions.

1. Go to the blackboard.
2. Study your lessons.

These sentences are commands or requests.

A sentence that is a statement is called a declarative sentence.

A sentence that is a question is called an interrogative sentence.

A sentence that expresses a command, a wish, or a request, is called an imperative sentence.

A declarative, interrogative, or imperative sentence that expresses sudden or strong feeling may be called an exclamatory sentence; as: —

Sad is my fate! Was not that a dreadful accident! See that brilliant meteor!

Exercise.

What kind of sentence is each of the following?

1. Gibraltar commands the entrance to the Mediterranean Sea.
2. Where is Yokohama?
3. Oh, there is sweetness in the morning air!
4. Interest is an allowance made for the use of money.
5. We take no thought of time but from its loss.
6. Think before you speak.
7. What do you mean?
8. How gladly would we buy time!
9. We lessen our wants by lessening our desires.

II. HOW TO PUT THOUGHTS ON PAPER.

Before beginning to write, you need to know about margins and paragraphs, and must learn some of the more important rules for the use of capital letters and of marks of punctuation.

MARGIN.—THE PARAGRAPH.

The space on a page, above, below, or on either side of the writing or printing is called a margin.

A paragraph consists of one sentence, or of several sentences closely related to one another in thought.

The beginning of a paragraph is indicated by commencing the first sentence on a new line and a little farther to the right than the other lines.

Turn to your reading book and find the first para-

graph of your reading lesson, the second paragraph, other paragraphs. Tell what each paragraph is about.

What is the first paragraph in this Section? What is the paragraph about? What is the second paragraph? How many paragraphs in the Section?

Capital Letters.

1. The first word of every sentence and of every line of poetry should begin with a capital letter.

2. The name of a person or a place should begin with a capital letter.

3. The words I and O are always capitals.

Punctuation at the End of Sentences.

Some important rules of punctuation are: —

1. Every declarative or imperative sentence should be followed by a period.

2. Every interrogative sentence should be followed by an interrogation point.

3. Every exclamatory sentence should be followed by an exclamation point.

Exercise I.

Give the reasons for the capital letters and the marks of punctuation in the following sentences: —

1. How sweet the moonlight sleeps upon this bank! — Shakespeare.
2. Why does the sea moan evermore? — Rossetti.
3. And what is so rare as a day in June? — Lowell.

4. Hail to the chief who in triumph advances!
5. Where do mosses grow?
6. What are parasites?
7. How dark it is!

Exercise II.

Under your teacher's direction write on the blackboard an interrogative sentence, a declarative sentence, an exclamatory sentence, and an imperative sentence about each of the following: a robin, a goldfish, summer, a daisy, a snowflake.

See if the sentences are correctly written; if not right, tell why they are wrong, and give the necessary directions for their correction.

Write in separate paragraphs two rules for punctuation.

Write two paragraphs about some subject which you select or your teacher assigns.

CHAPTER II.

LETTER WRITING.

TO THE TEACHER. — The proper forms of letters and the arrangement and punctuation of the parts should be taught early, and the pupils be made mechanically familiar with them.

While the punctuation of the several parts of a letter given in this Chapter is that authorized by the ordinary rules of punctuation, and is that which should be followed in business letters, many variations therefrom are permitted in friendly letters and formal notes. For a knowledge of the prevailing custom or of the changing fashion among cultured people in regard to the punctuation and the arrangement of the parts of a letter, one must refer to the letters of his best-informed correspondents.

Encourage the pupil to write all social letters as freely as he would talk, so that the stiff style so likely to be found in such letters may be avoided.

I. LETTER FORMS.

379 Prospect Street,
Bay View, N. Y.,
May 1, 1898.

My dear Oscar,

This is May Day, and we have had no school. As I do not have my lessons to learn this evening, I can write and tell you how I have spent part of my holiday.

I wish you had been with me this morning, for I had a jolly time. I took my dog Dash to Long Pond to give him a swim. We went through the woods first, and spent a long time in watching the birds and squir-

rels in the trees. Then we crossed the meadow, and passed by that old apple tree where you found the robin's nest last summer.

When we reached the pond, I threw a stick in, and tried to teach Dash to swim out and bring it back to me, but it was hard work to get him to do it. He would swim out to the stick, smell it, and then swim back without it. I threw stones at the stick, and finally put a stick in his mouth before throwing it out. At last he seized the stick and swam back with it. He seemed quite proud of having learned his lesson. Every time I threw a stick in after that, he would fetch it to me.

I gave Dash a long race over the fields to dry him, and then we came home along the river.

Now this is a long letter, and I shall look for a long one from you soon.

Your cousin,

Tom Haskell.

From this letter you may learn that a letter consists of the following parts: —

I. The Heading { 1. Place where written.
2. Date when written.

II. The Salutation, or words of greeting.

III. The Body of the letter.

IV. The Conclusion { 1. Complimentary close.
2. Signature of writer.

Upon the envelope in which the letter is inclosed should be written the superscription, containing: —

1. The name of the person to whom the letter is sent.
2. The name of the place to which it is sent. This

includes the town or city and the State, and, in places having postal delivery, the street and number of residence or of place of business. The post-office box is sometimes given instead of the street and number.

When anything of importance has been omitted from the body of the letter, it may be written below the signature. The letters *P. S.*, standing for the word *Postscript*, should precede what is thus added. Postscripts should be avoided, for they indicate that the letter has been hastily or carelessly written.

Every line in the heading, salutation, conclusion, and superscription, and the first line of the body of the letter, should begin with a capital. Every noun in the heading and in the salutation should begin with a capital.

Only the first word of the complimentary close should begin with a capital.

The date, signature, and superscription should each be followed by a period.

The several parts of the heading should be separated by commas; and the salutation and every line, except the last, in the conclusion and in the superscription of a letter, should be followed by a comma.

Do not use both Mr. and Esq., nor Dr. and M.D. with the same name. Say Rev. Mr. Law, and not Rev. Law.

Every word in the salutation and in the complimentary close should be spelled in full.

The salutation may be followed by a comma, a comma and a dash, a colon, or a colon and a dash. The comma is used in the most familiar salutations, and the colon and dash in the most formal.

Many writers prefer to omit all marks of punctuation in the superscription except the period used in abbreviations.

Observe carefully the position and punctuation of each part of the letter given in this Section. Copy each of the principal parts by itself, and tell which part of the heading is the name of the place, and which part is the date; what is the salutation, etc.

Helena, Montana,
May 11, 1899.

Messrs. Rand, Dobson & Co.,
64 Wilmington Ave.,
Syracuse, N. Y.

Gentlemen: — Will you.....

.....

Very respectfully,
(Miss) Jane M. Sabine.

In business letters the address is written above the salutation, and the two together form the introduction. In social or friendly letters the address may be omitted, as on page 6, or written at the left below the signature.

Exercise.

From the following statements write suitable headings, introductions, and conclusions for letters, arranging them as in the model above: —

1. Arthur Benedict, who resides in Colchester, Conn., and whose post-office box is No. 35, wrote a letter on

the 12th day of June, 1865, to J. L. Montmorris, a doctor living at Los Angeles, Cal.

2. Jan. 9, 1887, Frank Wilcox, of New York City, 18 State Street, wrote to Porter & Hoyt, whose place of business is at 34 Broad Street, of the same city.

3. A letter was written on June 7, 1884, to Walter Torr, of Crawfordsville, Ind., by his uncle, Joseph Powell, of Cincinnati, Ohio, who wrote from 100 West Fourth Street.

4. Eleanor Moore wrote to her friend, Lillian M. Rose, on February 4 of the year 1886. The letter was sent to Dallas, Texas, and was written from Tokio, Japan.

5. Grace W. Emery received a letter which was written in 1890, in January, on the 5th day of the month. Her address was Seattle, Wash. The letter was written at De Pauw University, Greencastle, Ind., by E. L. Adams, her former teacher.

6. Kate R. Krider wrote to the firm of Shepard, Sheridan & Co. on the 21st day of July. The letter was written from Lansing, Mich., and she wished the reply to be sent to post-office box No. 133. The address of the firm was 115 La Salle Street, Chicago, Ill.

II. LETTERS OF FRIENDSHIP.

The following is an extract from a letter written by Helen Keller, a girl who became blind, deaf, and dumb through an illness in babyhood. Ask your teacher to tell you about her. She was thirteen years old when she wrote this letter. You can find the rest of it in the *St. Nicholas* for December, 1893.

Hulton, Pennsylvania,
August 18, 1893.

My dear Friend,

My teacher is very tired, so I will take upon myself the pleasant duty of writing to you. I know you are impatient to hear all about our visit to the World's Fair. We spent nearly three weeks in Chicago. We thought of you very often, and wished that you were with us, enjoying everything as much as we did. I am sure the world has never seen anything half as beautiful as the Dream City of the West, and I feel very proud and glad that this dream of loveliness has been realized in our own dear country.

We approached the White City for the first time from the lake side, and got our first impression of the Fair from the peristyle. It was a bright, clear day; the sky and water were a perfect blue, making a beautiful setting for the Dream City. We paused every now and then while the teacher described the beautiful scene to me; the groups of noble buildings; the lagoons dotted with fast-moving boats; the stately statue of the Republic; the fluted columns of the peristyle; and beyond, the deep, deep blue lake. Oh, how wonderful it all was!

Our day was most delightfully spent in getting a general idea of the Fair, and trying to understand the new world in which we found ourselves.

Late in the afternoon, when the day was almost done, we stepped into a gondola and made the trip through the lagoons. The burning sun, as he sank westward in his golden car, threw a soft rosy light over the White City, making it seem more than ever like Fairyland. When

it was quite dark the illuminations began and the fountains were all lighted up. My teacher described everything to me so vividly and clearly that it seemed as if I could really see the wonderful showers of light dart up into the sky, tremble there for an instant, then sink and fall like stars into the depths of the lake.

But, dear friend, the most delightful days must end; for little girls will get sleepy and tired even in Fairyland. While the White City was yet crowded with eager sight-seers, we returned to our hotel through the Midway Plaisance, a most bewildering and fascinating place, the Home of the Nations. We were greatly pleased to see all those foreign people we had read about in history, gathered together in one place, at peace with one another, and apparently happy in their new homes.

At the entrance to the Arabian house we saw a dear little baby boy in his mother's arms, and we stopped a moment to speak to him. He greeted us with a bright smile, and looked up at the strange faces with surprised pleasure. "Where was the baby born?" we asked. "In Damascus," was the reply. Those words made me start. That far-away city, with its strange Oriental life, seemed very near indeed. I felt like sitting down beside the gentle woman who had the lovely baby, for there were many questions which I wished to ask her; but it was late, and to-morrow with new opportunities and delights was hastening toward us. So I bade the little Oriental good-by, and went away, feeling as if I had really been to Damascus.

[Here follow very bright descriptions of other interesting scenes in the great Fair, all showing how much

better knowledge of things Helen Keller gets than do many persons possessed of all their senses, and how well she can tell about what she "sees."]

There is a great deal more about which I should like to write, but I fear my letter is getting too long, so I will say good-by for the present.

We are having a delightful time here, resting and enjoying all the beauty of the place. The country has special attractions for us after the heat and excitement of Chicago. I do not know when we shall leave, but I am anxious to see the dear ones at home.

Lovingly,

Your little friend,

Helen Keller.

Exercises.

1. Imagine yourself a pupil in some city of South Dakota, and write to an Eastern friend a letter telling about your State, its climate, products, extensive farms and manner of cultivation, its tree claims, homesteads, etc.

2. Write a letter addressed to some pupil in the public schools of Saginaw, Mich., asking for information about the manufacture of salt.

3. Write an answer to the last letter.

III. BUSINESS LETTERS.

A business letter should be clear and brief. It should also be so complete in itself that the receiver will not need to refer to former letters in order to understand it.

When you write requesting a favor which will not benefit the one granting it, inclose a stamp for postage.

An answer to a business letter should begin by acknowledging the receipt of that letter and speaking of its contents.

Be sure that your full address is given in every letter. Write the street and number as well as the city and State. When writing from a village, name the county. The signature of a business letter should be given full enough to indicate the sex of the writer; for example, John T. Smith, not J. T. Smith. (If unmarried, a lady may place Miss in brackets before her name; and if married, Mrs.)

Letters ordering goods should state plainly just what is wanted. The names of articles ordered should be arranged in the body of the letter in the form of a list.

Write from dictation the following letter: —

117 Lincoln Street, Hartford, Conn.,
Dec. 5, 1898.

Messrs. Ginn & Co.,
9 Tremont Place,
Boston, Mass.

Gentlemen: — Inclosed please find money order for three dollars and ten cents ($3.10), for which please send me by express the following books: —

2 Scott's Lady of the Lake,
1 Defoe's Robinson Crusoe,
5 Irving's Sketch-Book,
1 Fiske's Washington and His Country.

Respectfully,
Edward D. Sumner.

Study the following letter from a firm acknowledging the receipt of order and check: —

11 State St., Cincinnati, Ohio,
Jan. 21, 1891.

K. W. Clark, Esq.,
418 Center St.,
Milwaukee, Wis.

Dear Sir: — Your note of the 5th inst., inclosing order and check for $55.60, was duly received. The goods were shipped this morning by express to your address. Herewith please find receipted bill.

Hoping that we may continue to be honored by your orders, we remain,

Yours respectfully,
Boyd, Smith & Co.,
per M.

Exercises.

TO THE TEACHER. — On the table for reference books place catalogues from publishers, florists, picture-dealers, and others, for the pupils to use in writing model order letters. The practical element in this will appeal to the pupils and will add to their interest and proficiency in business correspondence.

1. Turn to the advertising pages of one of your school books. Write a letter ordering some of the books described there.

Before beginning your letter, estimate the cost of what you intend to order.

2. Write a note to a hackman in your city, and ask him to call at your residence in time to take you to a certain train.

3. As a physician, write a note to a teacher, asking that one of your patients be excused from singing-lessons on account of a throat difficulty.

4. Write to a real-estate agent for a list of houses which he has to rent. Limit the location, size, and price of the house you desire.

5. Write the answer of the real-estate agent.

6. Write to the president of some college and request a catalogue.

7. You are away from home for the summer vacation. Write to the publishers of your daily paper and direct that the paper be forwarded to your summer address.

8. Write to a florist and order plants for a border in your garden. Describe what you want as definitely as possible.

IV. LETTERS OF INTRODUCTION.

A letter of introduction is one in which the writer introduces a friend or an acquaintance to another. Such a letter is intended to be carried by the person introduced, and should not be sealed. On the lower left-hand corner of the envelope should be written the word "Introducing," with the name of the person introduced.

Copy the following short letter of introduction: —

21 Euclid Ave., Cleveland, Ohio,
Sept. 9, 1899.

My dear Mrs. Mason,

It is with much pleasure that I introduce to you Miss Marion Westfall, a friend of whom you have often heard me speak.

Miss Westfall intends to spend the winter in your city, and any kindness that you may show her during her stay will be most gratefully appreciated by me.

Sincerely yours,

Josephine R. Gould.

Exercises.

1. Write a letter introducing a friend to your cousin.

2. Write a letter introducing a young musician to a music teacher in Dresden, Germany.

V. LETTERS OF RECOMMENDATION.

Copy the following letter: —

Portland, Me., June 14, 1897.

To whom it may concern: —

The bearer, Kate Stafford, has been in my employ for the last five years. I take pleasure in testifying to her honesty, faithfulness, and efficiency in general housework. She is a good laundress, and is neat and careful in all her work. I willingly recommend her to any one in want of her services.

[Mrs.] James L. Benson.

Exercises.

1. Write a letter of recommendation for a young lady who has been in the employment of a certain firm as saleswoman.

2. Arthur Harrison has been bookkeeper for Smith, Pratt & Co., in Brooklyn, but is obliged to leave and go

West on account of his health. Write the letter of recommendation which he might receive from his employers.

Letters of recommendation should not be sealed.

3. Harlan Endicott is obliged to leave school to engage in business, and desires a testimonial from his teacher as to his character and ability. Write his request for this favor.

4. Write a very favorable testimonial from the teacher in answer to the foregoing request.

5. Write the teacher's note to Harlan Endicott, in which she explains why she must refuse to give a favorable testimonial.

VI. ADVERTISEMENTS.

Copy the following advertisements: —

WANTED. — An experienced girl to do general housework in a large family; must be a good laundress. Good wages. Apply at No. 17 Lafayette St.

WANTED. — A young man in a commission house. Address in own handwriting, giving references, Box 378, City.

Exercises.

1. A young man twenty years old desires to obtain a position as clerk or assistant bookkeeper. He has had one year's experience and can give very good references. He hopes to procure such a position by advertising. Write his advertisement. Write an answer to his advertisement.

2. A retail merchant desires to secure as cashier in his store a young man who is a good penman. He is very particular about the character of the one whom he may employ. Write his advertisement for a cashier. Answer the advertisement.

3. Mrs. F. W. Smith is a dressmaker who wishes to obtain several sewing girls. She will teach them the art of dressmaking in return for their services. Write her advertisement. Write an answer to her advertisement.

4. A girl wants a place to do general housework. She objects to washing and ironing, but is willing to go into the country. Write her advertisement. Write an answer to her advertisement.

5. A man wants a position as traveling salesman. He has had fifteen years' experience in this work, and can furnish many references. He would prefer to travel for some manufacturing house. Write his advertisement.

6. A child has been lost. Write an advertisement stating circumstances and describing the child.

7. Prepare an advertisement announcing a special sale of goods at greatly reduced rates.

8. Annie Price has found a valuable piece of lace. Write her notice of this for the paper.

9. Write an advertisement of a house for sale.

10. Write an advertisement of a lecture to be given by some distinguished speaker.

11. Look at the advertisements in some newspaper and copy two that you think are well written.

VII. FORMAL NOTES.

TO THE TEACHER. — Before assigning work on formal notes, have a talk with your class on the social events that make such notes customary. See note, page 6.

In formal notes of invitation, acceptance, regret, congratulation, or condolence, the writer refers to himself by name instead of using a pronoun. These notes should be written upon small note paper, or upon cards, and equal margins should be left at top and bottom. Should the note occupy more than one page, it may be continued upon the third or the fourth page.

In formal notes the heading, salutation, and conclusion are omitted. The place and date are written below the note, at the left-hand side. The day of the week is usually written, while the year is omitted. The letters *R.S.V.P.* are often written at the lower left-hand corner of invitations. They are taken from the French, *Répondez, s'il vous plaît*, and mean *Please reply*. Instead of these letters the words *An answer is requested*, or *Please reply*, may be written.

No figures appear in these notes except the number of the residence.

Copy the following formal notes: —

Mr. and Mrs. John L. Morrison request the pleasure of the company of Mr. and Mrs. Irving Hancock at dinner on Thursday evening, May the ninth, at six o'clock.

492 Lincoln Avenue,
Monday, May sixth.

Mr. and Mrs. Irving Hancock accept with pleasure Mr. and Mrs. John L. Morrison's kind invitation for Thursday evening.

14 Eddy Street,
Tuesday, May seventh.

Mr. and Mrs. Irving Hancock regret that, owing to sickness in the family, they are unable to accept Mr. and Mrs. John L. Morrison's kind invitation for Thursday evening, May the ninth.

14 Eddy Street, May the seventh.

Write the following formal notes from dictation: —

Miss Laura Metcalf requests the pleasure of the company of Miss Kate Merritt on Wednesday evening, December the fifteenth, at eight o'clock, to meet Miss Flora Wayland, of Peoria, Illinois.

634 South Desplaines Street.

The honor of your presence is requested at the Graduating Exercises of Smith Street Grammar School, to be held at the Opera House on Thursday evening, June the nineteenth, at eight o'clock.

Mr. and Mrs. Allan F. Green
At Home
Wednesdays in October,
From eight until ten o'clock.

378 Washington Street.

Exercise.

Write the following formal notes: —

1. A note declining to attend a concert.
2. An acceptance of an invitation to a lecture, sent by Mr. Arthur Gamble to Miss Ella Conine.
3. An invitation to a class reunion.
4. An invitation to a birthday party.
5. A note of acceptance.
6. A note declining the invitation.

VIII. TELEGRAMS.

A telegram should be brief, clear, and definite. No unnecessary words should be used.

Copy the following telegram: —

Hackettstown, N. J., Dec. 8, 1898.

Mrs. H. S. Sinclair,
47 Wayne St.,
New Bedford, Mass.

Missed train. Arrive at eight-thirty this evening.

H. S. Sinclair.

Write the following telegrams in the fewest words possible: —

Baltimore, Md., Aug. 5, 1882.

E. H. Turner, Camden, Maine.

I will telegraph you Monday when you may expect me. I am unable to travel now, as I am suffering from a sprained ankle. If I do not telegraph you on Monday, do not expect me before another week. J. W. Blake.

Albany, N. Y., June 10, 1885.

H. M. Rich,
Board of Trade Building,
Philadelphia, Pa.

Do as you think best regarding Jones. Shall we accept the notes of Harland, Marsh & Co.? You know their condition. Let us know at once. Have no advice to offer regarding Jones. To what extent shall we trust Harland, Marsh & Co.?

E. F. McWhirter.

Exercise.

Write the following telegrams:—

1. A business telegram containing not more than ten words.
2. A telegram ordering a stateroom on a certain steamer for a certain date.
3. A telegram to a firm in New York City inquiring why certain goods have not been forwarded.
4. A telegram in answer to the last.
5. A telegram asking a friend to meet you at a certain train.
6. A telegram congratulating your friend who has won a gold medal at school.
7. A telegram making a business appointment.

Telegrams are usually condensed into ten words or less, since an extra charge is made for each additional word over ten.

CHAPTER III.

DESCRIPTION.

TO THE TEACHER. — One purpose of this Chapter is to train pupils to write in paragraphs rather than in series of sentences. To accomplish this will require constant and careful attention.

It will be noticed that the descriptions called for in these exercises are of two kinds: one, the rudiments of scientific description, valuable in connection with nature study, the description which records results of observations, and dwells upon details which distinguish species; the other, the beginning of effective rhetorical description of persons or interesting objects, in which petty details are discarded, and the person or thing described is individualized by a forceful portrayal of a few distinctive characteristics. Both kinds of description furnish valuable training for pupils of grammar grades.

Let the pupils study the selections from good authors (pages 31, 40, 43) and the bits from standard juvenile fiction (pages 34–38) to find what it is that makes the word picture so vivid. Call attention to the fact that the wise omission of features that might have been dwelt upon adds to the force of the description.

I. DESCRIPTION OF OBJECTS.

Study the following description of an iceberg: —

An iceberg is an immense mass of ice which has broken from the ice-fields near the poles and has floated out into the ocean. It is sometimes laden with fragments of rock taken from the coast where it formed.

Exercises.

1. Using this description of an iceberg as a model, write descriptions of a lake, a bay, a volcano, a tree, iron, coal.

Study carefully the wording of your descriptions and make them the best you can write.

2. Find in your reader or geography a good description. How many paragraphs in the description? What is the topic of the first paragraph? Of the second? Why is writing put into paragraphs?

3. Write descriptions of the following objects: —

1. Leather.	3. A Mirror.	5. Hail.
2. Paper.	4. A Microscope.	6. Silk.

II. BRIEF BIOGRAPHY.

Christopher Columbus was a Genoese navigator, who, sailing westward, discovered the New World in 1492. He made four voyages across the Atlantic. He died in Spain in 1506.

Compare this paragraph with the description of an iceberg given on page 24. Do you see any resemblance? What?

TO THE TEACHER. — Not more than one of the persons named in the following exercise should be written about on the same day. On one day talk with the class concerning the person about whom the pupils are to write the next day. In this conversation draw out or give the needed information.

Let each exercise be a single, short, well-written paragraph. This will, of course, be only a part of a lesson, and will be done in connection with other work in this book.

Exercise.

Write a short paragraph in answer to each of the following questions: —

1. Who was Abraham Lincoln?
2. Who was Longfellow?
3. Who was Henry Clay?
4. Who was Daniel Webster?
5. Who was Captain John Smith?
6. Who was Napoleon?
7. Who was Peter the Great?
8. Who was Cæsar?
9. Who was Alexander?

III. PARAGRAPH WRITING.

In writing a paragraph upon a given subject, you may first write the thoughts that come to you about it, and then arrange them in correct sentences. Do not include anything that does not properly belong to the subject. Begin your paragraph in the right way.

The subject, A Morning Walk, suggests thoughts about: —

1. Pure air.
2. Freshness of everything in nature.
3. A good night's rest.
4. Help for the day.

These thoughts, correctly expressed and arranged in a paragraph, may take the following form: —

The morning is a good time to walk. The air is pure, everything is fresh, and every healthy person is rested. A morning walk prepares one for the day's work.

Exercises.

Write paragraphs upon the following subjects: —

1. An Evening Walk.
2. The Value of Reading.
3. Why I Admire a Hero.
4. Autumn Leaves.
5. Spring Buds.
6. A Certain Show Window.
7. The Chirp of the Robin.
8. The Chimes.

Select several subjects yourself, and write a paragraph about each.

Bring to class a short, well-written paragraph, and also the same paragraph in which the sentences are disarranged. Exchange the disarranged paragraph for one that some one else has, and rearrange the paragraph you receive. The next day obtain the original paragraph, and compare it with the one which you have written.

Good paragraphs can be found in the writings of Charles Lamb, George William Curtis, James Russell Lowell, Ralph Waldo Emerson, and Thomas Wentworth Higginson.

Other paragraphs for this purpose can be found in your readers or histories, or on many pages of this book.

IV. DESCRIPTION OF ANIMALS.

To the Teacher. — Your class will enjoy their work better if the exercises in description are taken at intervals between other work rather than consecutively.

Each exercise will probably require a part of each of four recitation periods. On one day read about the animal to be described, talk about it, and agree upon the topics; the second day let the exercise be written; the third day criticise the exercises in class, and suggest improvements; and the fourth day have the exercises rewritten and improved. If the work is not all done in the recitation period, fewer days may suffice for each subject. If the exercises are short and the class write well, the work suggested for the first and second days may be assigned for the first day, and that for the third and fourth days, for the second day.

Such work should be done promptly without waste of time; and, during its progress, lessons from other chapters of the book should be prepared and discussed in the recitation period.

If you were describing the horse, what would you tell first? What next? What then? Write your answers as follows: —

An Outline for a Description of the Horse.

1. What the horse is.
2. What he is good for.
3. How he is trained.
4. What he eats.
5. What the parts of the horse are, and something about each part.
6. Where the horse was first found.
7. How he looks.
8. A story about a horse, showing his intelligence.

You can think of many other things to say about the horse. Write them all down just as they come into your mind, and then arrange them in the order you think best.

Think what you will say about each item. Say it; then rewrite the whole in good sentences.

Perhaps as you think about it you will decide to leave out some points, or add others.

Below is an improvement in the order of your topics: —

1. What is a horse?
2. Description of the parts of a horse.
3. What he eats.
4. Where the horse is now found, and where it was first found.
5. For what he is used.
6. Comparison of the horse and the ox.
7. Story, etc.

Read the partial description below, and use it in your own language in the description you are to write, together with additions of your own.

A Partial Description of the Horse.

The horse belongs to the class of animals having a solid hoof. His head is long, with short ears. His neck is adorned with a mane. His body is oval. His fore legs are nearly straight; his hind legs bend backwards.

The color of the horse varies. There are white, brown, sorrel, black, and spotted horses.

The horse is found in almost all parts of the earth,

but he came originally from Asia. He is a spirited and docile animal. He is used for riding, driving, carrying burdens, and working machinery.

Below is another outline for the description of an animal. Notice how it is used in the description of the squirrel, which follows it.

1. What kind of animal is it?
2. With what is it covered?
3. What are the parts of its body?
4. Where does it live?
5. What is its nature?
6. What does it live on?
7. Of what use or harm is it?

NOTE. — Question 2 may include the appearance of the animal; question 5, its habits; and some incident or remark may be added at the close.

THE SQUIRREL.

The squirrel is a rodent. He is covered with a soft coat of fur, gray or reddish brown in color.

The long, bushy tail, which makes the squirrel look so pretty, is longer than his body, and the squirrel uses it to balance himself and to guide him in leaping. Each fore foot has four toes, while each hind foot has five. The toes are furnished with sharp, hooked claws. The squirrel has strong, sharp teeth; whiskers; pretty, bright eyes; and long pointed ears.

The squirrel lives in the woods and spends most of his time in the trees. He leaps from limb to limb and from tree to tree with great agility. In the fork of a tree,

high up from the ground, or within a hollow tree, he builds his nest of moss, twigs, and dry leaves.

He is very nimble, playful, and pert, but also very timid, and very skillful in hiding at the appearance of danger.

His food consists of nuts, berries, fruits, and the young shoots of trees. In the colder countries he always lays by a hoard of nuts for his winter's food. He hides the nuts in a hole in the tree in which he lives, or in some nook near by.

The squirrel is useful because he destroys the larvæ of insects; but he sometimes does much harm by devouring corn and other grains, and by gnawing off the top shoots of trees.

Exercise.

Describe the following animals: —

1. The camel.
2. The tiger.
3. The sheep.
4. The lion.
5. The mouse.
6. The bear.
7. The elephant.
8. The cow.
9. The goat.
10. The gorilla.

[See note to teachers, page 28.]

V. DESCRIPTION OF THINGS.

Study the following description of Pandora's box, adapted from Hawthorne's "The Paradise of Children": —

"Pandora stood gazing at the box. In spite of all she had said against it, it was positively a very handsome article of furniture. It was made of a beautiful kind of

wood, with dark and rich veins spreading over its surface, which was so highly polished that little Pandora could see her face in it. The edges and corners were carved with most wonderful skill. Around the margin there were figures of graceful men and women, and the prettiest children ever seen, reclining or sporting amid a profusion of flowers and foliage; and these various objects were so exquisitely represented, that flowers, foliage, and human beings seemed to combine into a wreath of mingled beauty.

"The most beautiful face of all was done in what is called high relief, in the center of the lid. There was nothing else, save the dark, smooth richness of the polished wood, and this one face in the center, with a garland of flowers about its brow. Pandora had looked at this face a great many times, and imagined that the mouth could smile if it liked, or be grave when it chose, the same as any living mouth. The features, indeed, all wore a very lively and rather mischievous expression, which looked almost as if it needs must burst out of the carved lips, and utter itself in words."

What attracted Pandora's attention to this box? Of what kind of wood was it made? Notice how well the carving upon it is described. How does the author describe that particular face of which he wishes you to have a good picture?

Read Hawthorne's description of "Grandfather's Chair."

Exercises.

Write a description of some curious or beautiful article of furniture — a chest, table, clock, or desk — that you have seen or read about.

Describe what you would expect to see in a farmyard during a storm. How would the different animals look? Describe the surrounding buildings. [Preserve for future reference what you write.]

Select other subjects for description if you have time.

VI. DESCRIPTION OF PERSONS.

Perhaps your teacher has read to you, or you have read yourself, some of the following stories: "Captain January," by Laura E. Richards; "Sara Crewe," by Frances H. Burnett; "The Story of a Bad Boy," by Thomas Bailey Aldrich; "Being a Boy," by Charles Dudley Warner; "Tom Brown at Rugby," by Thomas Hughes; "The Birds' Christmas Carol," by Kate Douglas Wiggin.

Try to think what makes these stories so pleasing to you. Do you not see in your mind's eye the characters in these books almost as plainly as you see the persons around you? Why?

Exercise I.

Describe a character from one of these books, or from some other book that you like. Try to make it, by your description, as interesting to others as it is to you.

Look for good descriptions of persons, objects, or scenes in the books that you read. Try to discover what makes these descriptions interesting. Notice how

the author frequently makes the person described stand out distinctly before you by emphasizing a few distinctive characteristics, and omitting unimportant details. Reproduce orally in class some of these descriptions.

Exercise II.

Perhaps you have read Mrs. Frances H. Burnett's "Little Lord Fauntleroy." If so, you will remember the scene where the grim old Earl of Dorincourt sits in his great drawing-room, waiting for his little grandson. It is the author's power of telling things well that lets you know why the Earl, who did not expect to like the little boy who was to be his heir, is won by his first appearance. Read the account carefully many times.

"On the floor, by the armchair, lay a dog, a huge, tawny mastiff, with body and limbs almost as big as a lion's; and this great creature rose majestically and slowly, and marched toward the little fellow. . . .

"But there was no more fear in little Lord Fauntleroy's heart than there was unkindness. . . . He put his hand on the big dog's collar in the most natural way in the world, and they strayed forward together."

Reproduce this account orally, without committing it to memory.

Exercise III.

Notice that a description is sometimes made forcible by the author's method of letting the reader see the person described through the eyes of somebody else.

"And then the Earl looked up. What Cedric saw was a large old man, with shaggy white hair and eye-

brows, and a nose like an eagle's beak between his deep, fierce eyes.

"What the Earl saw was a graceful, childish figure in a black velvet suit, with a lace collar, and with love-locks waving about the handsome, manly little face, whose eyes met his with a look of innocent good-fellowship. But there was a sudden glow of triumph and exultation in the fiery old Earl's heart as he saw what a strong, beautiful boy this grandson was, and how unhesitatingly he looked up, as he stood with his hand on the big dog's neck. It pleased the grim old nobleman that the child should show no shyness or fear, either of the dog or of himself."

Reproduce in class this account in your own language.

Exercise IV.

In the descriptions below tell where good effects are produced by emphasis upon physical features, and where by attention to personal traits of mind or heart.

After having studied the descriptions carefully, select some other suitable person, and write a similar description, imitating the style but not copying the language of these descriptions.

"Jack went home that night . . . and told his mother about it — the tall, dignified, sweet-faced mother, patient in trouble, and full of a goodness that did not talk much about goodness. She always took it for granted that *her* boy would not do anything mean, and thus made a healthy atmosphere for a brave boy to grow in."

"The Hoosier Schoolboy." EDWARD EGGLESTON.

"One frosty morning in December, there appeared among the new scholars a strange little fellow, with a large head, long, straight hair, an emaciated body, and legs that looked like reeds, they were so slender. His clothes were worn and patched, and he had a look of having been frost-bitten. He could not have been more than ten years old, to judge by his size, but there was a look of premature oldness in his face.

"The new-comer spoke in a shrill, piping voice, as strange as his weird face and withered body."

"The Hoosier Schoolboy." EDWARD EGGLESTON.

"Denison had with him his son Percy, a high-school lad, looking forward to a college course. He was an athletic young fellow, manly in person and bearing, ardent, spirited, observing — a genuine American boy of the best type."

"Historic Pilgrimages in New England." EDWIN M. BACON.

"Pretty, wise, tender Margery Noble, with her sleek brown braids, her innocent, questioning eyes, her soft voice, willing hands, and shy, quiet manners."

"A Summer in a Cañon." KATE D. WIGGIN RIGGS.

"But here is Melody at the door; she shall introduce herself. A girl twelve years old, with a face like a flower. A broad, white forehead, with dark hair curling round it in rings and tendrils as delicate as those of a vine; a sweet, steadfast mouth; large blue eyes, clear and calm under the long, dark lashes, but with a something in them which makes the stranger turn to look at them again. He may look several times before he dis-

covers the reason of their fixed, unchanging calm. The lovely mouth smiles, the exquisite face lights up with gladness or softens into sympathy or pity; but the blue eyes do not flash or soften — for Melody is blind."

"Melody." LAURA E. RICHARDS.

"A florid, jovial-looking man, bright-eyed and deep-chested, with a voice like a trumpet, and a general air of being the West Wind in person."

"Melody." LAURA E. RICHARDS.

"Once upon a time a young man made ready for a voyage. His name was Norss; broad were his shoulders, his cheeks were ruddy, his hair was fair and long, his body betokened strength, and good-nature shone from his blue eyes and lurked about the corners of his mouth."

"The Symbol and the Saint." EUGENE FIELD.

"Chuckling to himself, the Captain drew up the little boat and made her fast; then . . . turned and made his way up toward the lighthouse A picturesque figure he was, striding along among the heaped and tumbled rocks. His hair and beard, still thick and curly, were absolutely white — as white as the foam that broke over the rocks at the cliff's foot. His face was tanned and weather-beaten to the color of mahogany, but the features were strong and sharply cut, while the piercing blue eyes which gleamed beneath his shaggy eyebrows showed all the fire of youth, and seemed to have no part in the seventy years which had bent the tall form, and rounded slightly the broad and massive shoulders."

"Captain January." LAURA E. RICHARDS.

"Lizzy is the plaything and queen of the village; a child three years old according to the register, but six in size and strength and intellect, in power and in self-will. She manages everybody in the place; turns the wheeler's children out of their own little cart, and makes them draw her; makes the lazy carry her, the silent talk to her, the grave romp with her; does anything she pleases; is absolutely irresistible. Together with a good deal of the character of Napoleon, she has something of his square, sturdy, upright form, with a round laughing face, sunburnt and rosy, large merry blue eyes, curling brown hair, and a wonderful play of countenance."

"Our Village." MARY RUSSELL MITFORD.

Exercise V.

1. Write a description of some one you know, noting his appearance, size, probable age, features, and complexion, and the impression he makes.

2. Describe some one as to disposition, ability, education, advantages, strong points and weak points of character. What has he accomplished? What does he promise to be?

3. Describe some character in a book that has interested you.

4. Study Lowell's description of Lincoln in the "Harvard Commemoration Ode," and of Washington in the ode "Under the Old Elm"; Mrs. Browning's description in her poem "My Kate"; Whittier's descriptive touch of Stonewall Jackson in "Barbara Frietchie."

If you cannot get these descriptions to study, find some others, and tell why you think they are good.

VII. DESCRIPTIVE TERMS.

Exercise I.

Make a list of words and expressions that would be suitable for describing: —

1. The color of the sunset.
2. Longfellow's face.
3. An elm tree.
4. An oak.
5. A brave man.
6. An interesting story.
7. A great sorrow.
8. A great happiness.
9. A little child.
10. A beautiful rose.
11. A snowstorm.
12. A running brook.
13. A flying bird.
14. A cloud.
15. Moonlight.
16. Growing grass.
17. The humble-bee.
18. The elephant.

Exercise II.

Make a list of descriptive terms that you find in your reading lesson. Read, if possible, Emerson's "The Humble-Bee," Longfellow's "Snow Flakes," Tennyson's "The Brook," Bryant's "To a Waterfowl," Holmes's "The Chambered Nautilus," and make lists of descriptive terms from these or other selections.

Exercise III.

Make lists of the descriptive terms in the poem on the next page. Place in separate lists the words or expressions that tell place, number, motion, comparison, the feeling of the author before seeing the daffodils, and his feeling after seeing them.

THE DAFFODILS.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed — and gazed — but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH.

VIII. CONTRASTED DESCRIPTIONS.

An object is not sufficiently described if any important statement is omitted, or if the description given is equally true of some similar object.

Accuracy and power in description are best secured by exercises in contrasted description; and as much of contrast as is essential should be given in every description. The outlines in Section IV will be found of service in writing contrasted descriptions. In connection with each topic ask, How do the objects being described resemble each other in this particular, and how do they differ?

Study the following contrasted description: —

The Owl and the Eagle.

The owl and the eagle are both birds of prey, but the owl seeks his prey by night, while the eagle seeks his by day.

The owl is distinguished from all other birds by his extremely large head and great, staring eyes, which are surrounded by a disk of feathers. These eyes can see well in twilight or moonlight, but are unable to bear the glare of sunlight.

The eagle is remarkable for his exceedingly keen eyesight and his great strength. He soars at a great height in the sky.

The eagle is a finer-looking bird than the owl. The plumage of these birds varies in different species, but the eagle's is generally golden brown, while the owl's is

gray or white. The bill of the eagle is curved, though not from the very base, as the owl's is. The wings of the eagle are very broad, and are adapted for long and rapid flights; the wings of the owl, however, though generally long, are not so serviceable. The claws of both birds are curved and sharp, but those of the eagle are much the stronger. The tail of the owl, unlike that of the eagle, is generally rather short and round.

The owl lays five or six eggs, and the eagle two or three. Both birds feed upon hares, fishes, birds, and game of every kind. The eagle often carries off and devours larger animals, such as little pigs and lambs, while some species of owls live entirely upon insects.

The owl is often considered a bird of ill omen, perhaps on account of his peculiar, dismal cry. The eagle is called the King of Birds, and is regarded as an emblem of might and courage.

Exercise.

Write a contrasted description of the following: —

1. A lion and a tiger.
2. A dog and a cat.
3. An eagle and a vulture.
4. A snake and an eel.
5. A savage and a civilized man.

TO THE TEACHER. — Other contrasted descriptions of animals studied about in the geography, of great cities like London and New York, Rome and Constantinople, and of historical characters like Washington and Lincoln, may now be written. See note at the beginning of this Chapter, page 24.

IX. DESCRIPTION FOR COMPARISON.

Study carefully the fine description below, written by Washington Irving. Then compare it with the description which you wrote on the same subject, as directed on page 33.

Write a letter to your teacher in which you explain the difference between the two descriptions.

A Farmyard during a Storm.

"The place was littered with wet straw that had been kicked about by travelers and stable-boys. In one corner was a stagnant pool of water. There were several half-drowned fowls crowded together under a cart, among which was a miserable, crestfallen rooster, drenched out of all life and spirit, his drooping tail matted, as it were, into a single feather, along which the water trickled from his back.

"Near the cart was a half-dozing cow, chewing the cud, and standing patiently to be rained on, with wreaths of vapor rising from her reeking hide. A wall-eyed horse, tired of the loneliness of the stable, was poking his spectral head out of a window, with the rain dripping on it from the eaves. An unhappy cur, chained to a dog-house hard by, uttered something, every now and then, between a bark and a yelp.

"An uncomely servant-girl tramped backward and forward through the yard in pattens, looking as sulky as the weather itself. Everything, in short, was comfortless and forlorn, excepting a crew of hardened ducks, assembled, like boon companions, round a puddle, and making a riotous noise over their liquor."

CHAPTER IV.

NARRATION.

I. STORIES TO BE IMITATED.

Exercise I.

Compare the two following stories, and notice that the story of "The Two Farmers" is written in imitation of that of "The Two Goats."

THE TWO GOATS.

Two goats met upon a narrow bridge which led across a deep mountain stream. They were going in opposite directions, and neither would retreat for the other. After quarreling for some time they began to fight, and finally, losing their balance, they both fell over into the stream below.

THE TWO FARMERS.

Two farmers quarreled about a meadow, each claiming it as his own. As they could not agree, they had a long lawsuit over the matter. At last the following verdict was rendered: "Since each has as much right to the meadow as the other, it must be sold and the money divided between them." This was done. The cost of the lawsuit, however, was so great that the money received from the sale of the meadow was not sufficient

to pay it, and each farmer had to sell his house to make up the necessary sum.

Write a story of your own in imitation of that of "The Two Goats."

Exercise II.

THE DIVISION OF A NUT.

Two boys found a nut, and both wanted it. Each grew quite angry because he could not have it all. At last a man came by to whom they gave the nut to divide for them. He gave each boy half of the shell, and kept the kernel himself.

Tell a similar story about two chickens, a worm, and an old hen.

Tell such a story about two cats, a monkey, and a piece of cheese.

Exercise III.

THE WOODPECKER AND THE DOVE.

A woodpecker and a dove had just returned from a visit to a peacock. The woodpecker said to his companion, "I don't see why the peacock should be so proud. He has neither fine feet nor a fine voice." The dove answered, "I confess I did not pay any attention to them, for I was occupied in admiring his handsome head, the beauty of his feathers, and his majestic tail."

Imitate this fable by writing the conversation of two girls who have returned from a visit to a friend.

Exercise IV.

Write imitations of the fables of "The Fox and the Grapes," "The Monkey and the Cat," "The Farmer and the Fox," and any other fables which you may know.

Exercise V.

THE MOUNTAIN AND THE SQUIRREL.

The mountain and the squirrel
Had a quarrel,
And the former called the latter "Little Prig."
Bun replied:
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together
To make up a year,
And a sphere;
And I think it no disgrace
To occupy my place.
If I'm not so large as you,
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel track.
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

R. W. EMERSON.

Write in your own words a somewhat similar speech which a bird might be supposed to make to a tree with which he had quarreled.

Exercise VI.

THE REED AND THE OAK.

Write an imaginary conversation between a little reed and a huge oak, in which the oak boasts of its superior strength.

A violent wind destroys the oak, but leaves the reed unharmed. Give the reason for this, and add the words of the reed after the wind has ceased.

Write another conversation in imitation of this.

Exercise VII.

HELPING EACH OTHER.

Write a story from the following hints: —

A bee fell into a stream. A bird broke off a leaf from a tree and threw it to the bee, which was thus saved. How?

A short time after, a hunter was taking aim to shoot the bird, when the bee saved the bird's life. How?

Write another story in imitation of this.

Exercise VIII.

THE WASP AND THE BEE.

A wasp met a bee that was just buzzing by,
And he said, "Little cousin, can you tell me why
You are loved so much better by people than I?

"My back shines as bright and as yellow as gold,
And my shape is most elegant, too, to behold!
And yet, for all that, no one likes me, I'm told."

"Ah, cousin," the bee said, "'t is all very true;
But were I even half as much mischief to do,
Then, I 'm sure, they would love me no better than you.

"You have a fine shape and a delicate wing,
And they say you are handsome, but then there 's one thing
They never can put up with, and that is your sting.

"My coat is quite homely and plain, as you see,
Yet nobody ever is angry with me,
Because I 'm a harmless and diligent bee."

Selected.

What is the lesson to be drawn from this story? What proverb could you use as its title?

Write a somewhat similar conversation between a hawk and a hen.

II. STORIES TO BE WRITTEN.

Tell the story of: —

1. An old clock, a silver spoon, a cradle, or any other article that has had a history.

2. A family horse.

3. The chestnut tree over the shop of "The Village Blacksmith."

4. The armchair made of the chestnut tree.

5. Bryant's "The Planting of the Apple Tree."

6. The Washington Elm. Let the tree tell its own story of the Virginia officer's coming in 1775 to take command of the American Army. (Read Lowell's poem "Under the Old Elm.")

7. Bunker Hill.
8. A famous tea party.
9. Roger Williams.
10. Some hero of history, some great poet, or some great artist.
11. A lost child.
12. A broken pitcher.
13. Two grains of sand, one from the Allegheny Mountains and the other from the Rocky Mountains, meeting in the Mississippi River. Their account of their starting places and of what they saw on the way.
14. A bad bargain.
15. A piece of coal.
16. The making of a sheet of paper.
17. Louisa M. Alcott.
18. John G. Whittier.

Write illustrations of the following proverbs:—

1. Shoemaker, stick to your last. 2. A burnt child dreads the fire. 3. Look before you leap. 4. One swallow does not make a summer. 5. A stitch in time saves nine. 6. Cut your coat according to your cloth. 7. Birds of a feather flock together. 8. Strike while the iron is hot. 9. A bird in the hand is worth two in the bush. 10. Necessity is the mother of invention.

III. DIALOGUES.

Study the following conversation between two girls, about "Descriptive Words and Expressions":—

Grace. I have been writing a composition, Helen, about the river Rhine, and I could not find words grand enough to describe the scenery.

Helen. Well, I am sure if you will read Bryant's poems descriptive of nature you will find many such words.

Grace. I have read many of Bryant's poems, but I do not remember his beautiful words.

Helen. Perhaps you did not read the right poems. Suppose you read his poem called "The Gladness of Nature." In this there are many beautiful descriptive words.

Grace. What do you mean by "descriptive words"?

Helen. I mean words which present a clear and attractive picture of an object, as in the phrase "the blossoming ground." In one of his poems Bryant calls the hurricane "Lord of the winds." Is n't that a fine descriptive expression?

Grace. Do you remember other descriptive terms that Bryant uses?

Helen. Yes. A few of them are, "rosy depths," "crimson sky," "golden autumn," "starlit sky," "silky grass," "boundless gulfs," "juicy blossoms."

Grace. Are descriptive terms always adjectives?

Helen. No, not always. Most of those I have named are adjectives, but some are phrases; as, "The stream with waters of green."

Grace. I will read Bryant's poems more carefully, and notice his descriptive terms.

Helen. Let us read them together, and write down all phrases that we think are especially beautiful.

Exercise I.

Write in dialogue form a conversation between: —

1. A peddler at a door and a maid holding the door nearly shut.
2. Santa Claus and a small boy.
3. Two children gathering wild flowers.
4. A lost child and a man.
5. A miser and one who asks him for a contribution to some charity.
6. Two schoolboys about their studies.
7. A disappointed business man and a successful merchant.
8. A boy seeking employment and the owner of a store.
9. A patriot going to war and his sister.

Exercise II.

Write in dialogue form imaginary conversations between: —

1. Summer and Winter.
2. Spring and Fall.
3. Day and Night.
4. Morning and Evening.
5. Touch and Taste.
6. Hearing and Sight.
7. Christmas and New Year's Day.

IV. IMAGINATIVE WRITING.

Imagine yourself a child who lived on the outskirts of Lexington on the night of April 18, 1775, and write for your diary an account of the stirring events of that night and the next day. You were awakened by Paul Revere

as he dashed by. Your father and brother hastily joined the "Minute Men." How you felt. The fight of April 19. The British retreated past your home. Return of your father and brother. What they told. Great rejoicing among patriots. What your little Tory neighbor said.

In a similar way write "Leaves from the Diary" of: —

1. One of the men who defended Fort Sumter in 1861.

2. A gunner on Commodore Perry's flagship during his great victory on Lake Erie.

3. A little girl who heard her father tell about his part in the "Boston Tea Party."

Suppose that you are traveling in Japan. Write an account of your experiences.

CHAPTER V.

REPRODUCTIONS AND ESSAYS.

TO THE TEACHER. — There is more work in this Chapter than any class can do without neglecting other work. Select the parts best adapted to your class. It will add to your own interest to try different exercises with successive classes.

Whenever a subject in connection with other studies, or suggested by the daily happenings in the world, has a strong interest for your pupils, such a subject should be taken in preference to the work given here.

Pupils will write good compositions only when they feel interested in the subject, and feel that they have something to say about it. Talk over with the class the selections for reproductions, and assist the pupils in obtaining the material for their essays. Do not let them write until they are well acquainted with the subject.

After looking over the exercises, show the class where improvement is needed. Read sentences or paragraphs from those papers that you can commend, and show why they are good work. Try to get each pupil to be critical of his own work, and to form the habit of revising before he makes the copy which you are to see. Grammar school pupils are old enough to be told about the methods of critical revision which many of the great writers employed before they felt willing to present their work to their readers.

The preparation of an outline for the composition furnishes good training, and, if well done, helps materially in securing a well-written essay.

Such story-telling and imaginative autobiographical sketches as are here suggested stimulate the fancy of the pupil and call forth from many children a freer expression of ideas than any other kind of exercise.

I. REPRODUCTION WITH OUTLINE AND ABSTRACT.

An abstract is a writing containing in brief form the essential parts of a longer writing. The important ideas are retained, but the details are omitted.

An outline is expressed in words, phrases, or detached sentences; an abstract, in smooth and connected sentences.

Exercise I.

Compare the outline and the abstract below with this selection from James T. Fields's "If I were a boy again," found in "Underbrush": —

KEEPING A DIARY.

"If I were a boy again, I would have a blank book in which I would record, before going to bed, every day's events just as they happened to me personally. If I began by writing only two lines a day in my diary, I would start my little book, and faithfully put down what happened to interest me.

"On its pages I would note down the habits of birds and of animals as I saw them; and if the horse fell ill, down should go his malady in my book, and what cured him should go there too. If the cat or the dog showed any peculiar traits, they should all be chronicled in my diary, and nothing worth recording should escape me."

Outline: —

Blank book.

a. When to use it. *b.* What to put into it.

Abstract: —

If I were a boy again, I would get a blank book and, before going to bed, would record in it the events of each day. I would always write something, however trifling it might be. I would put down what I noticed of birds and animals, the illness of the horse, and the traits of the dog and the cat.

Write another abstract and reproduce the selection in full in your own language.

Exercise II.

Write an outline, an abstract, and a reproduction of the following selection: —

SELF-KNOWLEDGE.

"If I were a boy again, one of the first things I would strive to do would be this: I would, as soon as possible, try hard to become acquainted with, and then deal honestly with, myself; to study up my own deficiencies and capabilities; and I would begin early enough, before faults had time to become habits; I would seek out earnestly all the weak points in my character, and then go to work speedily and mend them with better material.

"If I found that I was capable of some one thing in a special degree, I would ask counsel on that point of some judicious friend, and if advised to pursue it, I would devote myself to that particular matter, to the exclusion of much that is foolishly followed in boyhood."

Exercise III.

Write an outline, an abstract, and a reproduction of each of the three following exercises: —

PERSEVERANCE.

"If I were a boy again, I would practice perseverance oftener, and never give a thing up because it was hard or inconvenient to do it. . . . There is no trait more valuable than a determination to persevere when the right thing is to be accomplished. We are all inclined to give up easily in trying or unpleasant situations, and the point I would establish with myself, if the choice were again within my grasp, would be never to relinquish my hold on a possible success if mortal strength or brains in my case were adequate to the occasion.

"That was a capital lesson which Professor Faraday taught one of his students in the lecture-room after some chemical experiment. The lights had been put out in the hall, and by accident some small article dropped on the floor from the professor's hand. The professor lingered behind, endeavoring to pick it up. 'Never mind,' said the student; 'it is of no consequence to-night, sir, whether we find it or not.' 'That is true,' replied the professor, 'but it is of grave consequence to me as a principle that I am not foiled in my determination to find it.'

"Perseverance can sometimes equal genius in its results. 'There are only two creatures,' says the Eastern proverb, 'which can surmount the Pyramids — the eagle and the snail.'"

Exercise IV.

ATTENTION.

"If I were a boy again, I would school myself into a habit of attention oftener. I would let nothing come between me and the subject in hand. I would remember that an expert on the ice never tries to skate in two directions at once. One of our great mistakes while we are young is that we do not attend strictly to what we are about just then, at that particular moment; we do not bend our energies close enough to what we are doing or learning; we wander into a half interest only, and so never acquire fully what is needful for us to become master of. The practice of being habitually attentive is one easily obtained, if we begin early enough. I often hear grown-up people say, 'I couldn't fix my attention on the sermon, or book, although I wished to do so'; and the reason is that a habit of attention was never formed in youth.

"Let me tell you a sad instance of neglected power of concentration. A friend asked me once to lend him an interesting book, something that would enchain his attention, for he said he was losing the power to read. After a few days he brought back the volume, saying it was no doubt a work of great value and beauty, but that the will to enjoy it had gone from him forever, for other matters would intrude themselves on the page he was trying to understand and enjoy, and rows of figures constantly marshaled themselves on the margin, adding themselves up at the bottom of the leaf."

Exercise V.

LEARNING TO USE TOOLS.

"A boy ought to be at home in a barn and learn to harness a horse, tinker up a wagon, feed the animals, and do a hundred useful things, the experience of which may be of special service to him in after life, when unlooked-for emergencies befall him. I have seen an ex-President of the United States, when an old man, descend from his carriage and rearrange buckles and straps about his horses when an accident occurred, while the clumsy coachman stood by in a kind of hopeless inactivity, not knowing the best thing to be done. The ex-President told me he had learned about such matters on a farm in his boyhood, and he was never at a loss for remedies on the road when his carriage broke down.

"It is a pleasant relaxation from books and study to work an hour every day in a tool shop. . . . The learned and lovable Prof. Oliver Wendell Holmes finds such comfort in 'mending things' when his active brain needs repose, that he sometimes breaks a piece of furniture on purpose that he may have the relief of putting it together again much better than it was before. He is as good a mechanic as he is a poet; but there is nothing mechanical about his poetry, as you all know who have read his delightful pieces. An English author of great repute said to me not long ago: 'Professor Holmes is writing the best English of our time.' And I could not help adding: 'Yes, and inventing the best stereoscopes too!'"

Exercise VI.

Make outlines for writing upon the following subjects: —

1. Going Nutting.
2. How I Spent One Day.
3. Railroads.
4. The Life of Longfellow.
5. Snow.
6. A Description of Hawthorne.
7. The White House.
8. The Statue of Liberty Enlightening the World.
9. The Golden-rod.

II. ESSAYS ON MANNERS.

TO THE TEACHER. — In most schools such a subject as this will need to be developed very carefully in class before many of the pupils will be competent to write upon it. The great advantage of such conversations and the opportunities they afford will be apparent to every teacher.

Exercise I.

TRUE POLITENESS.

Tell what constitutes true politeness by giving the thoughts of the following quotations. Arrange the quotations in the order which you think best, and then express them in your own words.

Gentleness is the great point to be obtained in the study of manners. — N. P. WILLIS.

A small unkindness is a great offense. — HANNAH MORE.

Politeness is as natural to delicate natures as perfume is to flowers. — DE FINOD.

We remain shackled by timidity till we have learned to speak and act with propriety. — SAMUEL JOHNSON.

Avoid all haste; calmness is an essential ingredient of politeness. — ALPHONSE KARR.

Life is not so short but there is always time enough for courtesy. — EMERSON.

The things which now seem frivolous and slight will be of serious consequence to you after they have once made you ridiculous. — ROSCOMMON.

The person who screams, or uses the superlative degree, or converses with heat, puts whole drawing-rooms to flight. If you wish to be loved, love measure. You must have genius or a prodigious usefulness, if you will hide the want of measure. — EMERSON.

The courtesies of a small and trivial character are the ones which strike deepest to the grateful and appreciating heart. — HENRY CLAY.

Ungraciousness in rendering a benefit, like a hoarse voice, mars the music of the song. — FELTHAM.

Gentleness, cheerfulness, and urbanity are the Three Graces of manners. — MARGUERITE DE VALOIS.

Manners are an art. Some are perfect, some commendable, some faulty; but there are none that are of no moment. — JOUBERT.

It is a rule of manners to avoid exaggeration. — EMERSON.

The truest politeness comes of sincerity. — SMILES.

Kind nature is the best; those manners next
That fit us like a nature secondhand;
Which are indeed the manners of the great.

TENNYSON.

Politeness consists in a due regard for the rights and feelings of others, and for the customs of the people among whom one is placed.

Exercise II.

A young friend wishes to know what he should do with his hat, overcoat, umbrella, and gloves when making a call; when he should precede a lady; and how he should give introductions. Write a set of directions for him upon these questions of polite conduct.

Exercise III.

Write a set of directions on the following subjects: —

1. Polite Manners at School.
2. Polite Manners in the Street.
3. Polite Manners at the Table.
4. Polite Manners at a Party.

III. SUBJECTS AND HINTS FOR ESSAYS.

TO THE TEACHER. — Any of the following subjects in which pupils have little interest, or on which they cannot readily obtain information, may be omitted and other subjects taken.

1. Gypsies. — Tell what you can of the history, habits, and means of living of the gypsies.

2. Old and Modern Furniture. — Contrast the furniture and decoration of a dwelling-room of olden time with those of a modern one.

3. Parks. — For what are parks intended? Describe a park in your city.

4. Landscape. — Describe a beautiful landscape.

5. Scenery. — Describe the changes of scenery in crossing our country.

6. The Senses. — How many senses are there? What is the organ of each? What do we learn or what do we enjoy by means of each? Which do you think is the most precious?

7. The Seasons. — What is the cause of the change of seasons? How do the seasons of our country differ from those of tropical countries? From those of the frigid zones? Describe the appearance of our country in each season. What employments and games are suitable for each season? Which season do you like best? Why?

8. The Eye. — What is the shape, and what are the parts, of the eye? What peculiarity is there about the size of the pupil? What motions has the eye? How is it protected? Of what use are eyelashes and eyebrows? Of what use are tears? What are some of the things which should not be done to the eyes?

9. Battle. — Give the events which led to some famous battle. Tell what you can about the battle. Mention the results which followed from it.

10. Earthquakes. — Where are earthquakes of frequent occurrence? How are they caused? Mention some famous earthquakes, and tell about one of them.

11. Analysis. — Write full and definite instructions as to the way in which a sentence should be analyzed. Analyze the first sentence of your composition as an example.

12. Spelling. — Why is good spelling important? Describe a spelling match.

13. Chinese. — Give as full a description as you can of the appearance, habits, and food of the Chinese.

14. The Senate and the House of Representatives. — Of how many men does the Senate consist? The House of Representatives? How many senators are there from each State? How many representatives from each State? How is a senator chosen? A representative? How long does each hold office? Where do these legislators meet? What is the difference between the duties of a senator and those of a representative?

15. A Foreign Street. — Describe a street in Japan or in India, giving the appearance of the houses, the shops, and the people.

16. A River. — Describe any river you choose, tracing it from its source to its mouth, and naming the important places along its banks.

17. Scenery. — Describe the scenery along the Hudson; the Columbia; the Yellowstone; the Nile; the Rhine.

18. Ice. — Write an essay about ice by answering the following questions: —

1. What is ice? 2. What different forms does it take? 3. What is an icicle? 4. What is hail? 5. What is sleet? 6. What is a glacier? 7. What is an iceberg? 8. Of what use is ice? 9. Where do we get it? 10.

How is it harvested? 11. Is there any country where there is no ice? 12. When water freezes, does it expand or contract? 13. What causes water pipes to burst in very cold weather? 14. Describe a winter scene where boys and girls are having great sport upon the ice.

19. The Trade Winds. — Tell where the Trade Winds are found. In what direction do they blow? What causes these winds?

20. A Book Review. — Tell who wrote the book. When was it written? Where? Why? Give an outline of its plan. What are some of its finest passages? What impression do you retain from reading it? What advice do you give others as to reading it?

21. Current History. — Write an account of the current history of the last week.

IV. NEWSPAPER ARTICLES.

1. Write a newspaper article telling about the improvements that have been made in your city during the past year.

2. Write an article praising some summer resort.

3. Last night the residence of Mr. William Robinson, at No. 37 Atwells Avenue, was visited by a burglar, who gained an entrance through a window in the rear of the house.

Finish this article by describing the circumstances. State that a neighbor saw a suspicious-looking character lurking in the alley back of Mr. Robinson's house, and describe the burglar's appearance so closely that the police will have no difficulty in identifying him.

4. Write an account of a runaway accident. State when it occurred, who were in the carriage, why the horse took fright, through what streets he ran, and how he was finally stopped. Tell what damage was done. Relate some exciting incident of the adventure, giving due credit to any one who showed courage or presence of mind.

5. Write for a newspaper an account of a visit made to some factory or mill.

6. Write about the effects of a cyclone in a neighboring town.

7. Write about a destructive fire and the bravery of the firemen.

8. Imagine the breaking of the embankments of the Mississippi River, and describe the results.

V. VARIETY OF EXERCISES WITH A STORY AS THE BASIS.

THE GULF IN THE FORUM.

1. A strange thing happened in the Forum of Rome after that city was taken by the Gauls. A deep gulf appeared in the middle of the market-place. The Romans tried to fill it by throwing into it earth and stones, but still the bottom could not be seen.

So strange was this that the people begged the seers to find out what must be done to stop the wrath of the gods; for surely they were angry. The seers at last said: "If the Roman Republic would last forever, there must be thrown into this gulf the most precious thing in Rome."

The people then tried to decide what was the most precious thing in Rome. Some thought it was one thing, and some another; some said jewels, others said gold, and yet others said corn. But Mettus Curtius, a brave Roman youth, stepped forward and said: "It is none of these things; it is the brave heart and good weapons of the Roman."

While all were silent at hearing this, Mettus Curtius looked at the temple of the gods that stood on the Capitol, and lifting his hands, first toward heaven and then toward the gulf before him, vowed a sacrifice. Then mounting his noble horse, he dashed forward into the gulf, while the people threw after him flowers and fruit. The earth closed, the gulf was seen no more, and the place was for hundreds of years afterwards called the Curtian Pool.

After reading this story carefully, write without your books: —

1. A brief reproduction of the story in your own words.
2. A word-picture of the scene.
3. A short comment upon the action of Curtius.
4. The words which Curtius might have spoken in soliloquy while deliberating about his action.
5. A dialogue that might have taken place between Curtius and some Roman youth who tried to dissuade him from the act.
6. The words which Curtius might have spoken to the multitude before taking his fatal leap.

7. The story of Sergeant Jasper at Fort Moultrie, after the manner of "The Gulf in the Forum."

The following illustrations of the exercises just given are the work of seventh-grade pupils, and, while not perfect, they may be helpful to you in your writing.

1. A reproduction: —

Once a deep gulf yawned in the market-place in Rome, so deep that no man could find the bottom. The people knew not what to do, till the seers said that the most valuable thing in Rome must be thrown in. No one knew at first what this was. Then there came a man named Mettus Curtius, who said it was the brave heart of a Roman, and that he was ready to sacrifice himself. He leaped into the gulf, which at once closed. Long afterwards this place was called the Pool of Curtius.

2. A picture of the scene: —

I see crowds of half-anxious, half-curious people, wrought up to the highest pitch of excitement, standing on the brink of a great fissure in the Forum at Rome, and straining their eyes as Curtius disappears into the abyss.

3. Comment upon the story: —

It was the noble action of a noble man. We can hardly realize how a man could voluntarily go so calmly to his death.

4. Curtius's soliloquy: —

Will my action cause the gulf to close? If it does not, I have sacrificed myself in my prime in a vain

cause. Shall I, in my youth, forego all the pleasures of life? Should I not stay with my Roman companions and enjoy the fruits of my bravery and devotion to Rome? Or is it my duty to my fellows and to my country? I will take the leap. If I do not know of my glory, it will be preserved in the annals of Rome.

5. Dialogue between Curtius and his friend Metellus, who sought to restrain him from the sacrifice:—

Metellus. Are you resolved to take the fatal leap?

Curtius. I am resolved to take it. I believe it to be my duty toward Rome.

Metellus. But, Curtius, think of your sorrowing mother and father. Would you make your friends go into mourning? What if, contrary to your expectations, the gulf should not close? The lives of the youth of Rome are precious, for on them depends the fate of the nation. For my sake and the sake of your many friends, consider this, dear Curtius.

Curtius. Your arguments are strong, Metellus, but think who else will volunteer; no one comes forth, and if one should, can I not forego the pleasures of life as well as he? I am resolved, and you may make my friends aware of my resolution.

Metellus. I go in sorrow. Your name shall go down in the future as the noblest Roman of them all. Farewell; we never shall meet again on earth.

6. Speech of Curtius to the multitude:—

O men of Rome! O sons of patriots! What is our crime that thus we are condemned to sacrifice our

treasure to the gods nor find forgiveness? The horror of this open mouth of earth is in each house. It darkens all our hearts. What reparation can we make for our unconscious fault? The greatest treasure that Rome boasts. It is not gold; it is not grain; but this — a Roman soldier's life and heart and arms. I have no wealth to cast into the pit; only my poor life, but I give it willingly.

7. The story of Sergeant Jasper told after the manner of the story of Mettus Curtius: —

It was in the year 1776 of the War for Independence, when an English fleet, under the command of Sir Peter Parker, sailed under full canvas up the Charleston Bay, anchoring in preparation to bombard Fort Sullivan, afterwards named Fort Moultrie for the brave American then in command of its forces. The bombardment began. Although the British were stronger in numbers, guns, and ammunition, the fort held its own, and the watchers on the housetops of Charleston saw no white flag of truce flutter; only the blue flag with its crescent waved amid the storm of bursting shell. This sight gave the people hope and courage. But a ball from the enemy's ship bore down upon the rampart; it snapped the staff; the flag fell outside. The watchers on the roofs gasped with fear. Was all lost? Had the fort surrendered? A man's figure in a sergeant's uniform leaped to the bastion and down into that rain of missiles. He snatched up the fallen flag, and tying it to a ramrod of a gun implanted it in the sand. A shout arose from the people of Charleston when they again saw the blue

flag wave above the fort. The hero was Sergeant Jasper, whose name because of this deed became famous. After a few hours the fleet was obliged to withdraw.

Write similar exercises about such of the following stories as you can find: —

1. Arnold Winkelried, in Montgomery's poem "Make Way for Liberty."
2. Horatius at the Bridge.
3. Washington at Valley Forge.
4. The Revolutionary Hero.
5. John Maynard.
6. Conductor Bradley.
7. Marco Bozzaris.
8. Siegfried and the Dragon.
9. Thor and the Giant.
10. Hector's Good-by to Andromache.
11. Achilles's Interview with Priam.

CHAPTER VI.

A STUDY OF LONGFELLOW.

To the Teacher. — All educators agree that the ideal way for a child to acquire accuracy in the use of his mother tongue is by association from earliest years with persons who habitually use correct forms of speech. One of the best methods the school can use to compensate many of its pupils for the lack of such association is constantly to bring into the language study selections from the best writers, that the pupils may absorb the expression of "the good, the true, and the beautiful," and both unconsciously and consciously improve their own speech and writing. The works of our six great American poets furnish innumerable examples of noble thought finely expressed and wholly within the comprehension of pupils of grammar grades. As much should be done with each of these poets as the school time and the capability of pupils will allow.

The space given in this book to such work being necessarily limited, only one poet can be here treated. Longfellow is chosen because a teacher can readily find information about him, and because his poems appeal to all pupils.

How to Place the Material before the Pupils. — Most of the exercises given here on the short poems may be used even when there is but one copy of the complete poems on the teacher's desk. Read to the pupils stanza by stanza the poem to be studied, questioning as suggested in this Chapter. Encourage free conversation to draw out the pupils' thoughts. Let the pupils bring their own copies of the poet to school. The public libraries of all towns will have some material for this study. The Riverside edition of these works, published by Houghton, Mifflin & Co., furnishes most helpful explanations and suggestions, and is inexpensive enough to be within the reach of the poorest schoolroom.

All teachers realize the great value of the careful study of an author's works, and their ingenuity will find a way to put the material within the reach of their pupils.

Oral Lessons. — Exercises where pupils have practice in talking are very helpful. Let them in study time prepare to talk upon the points suggested in the questioning. The ability to stand and talk well before others will be acquired in this way.

Written Work. — After a subject is discussed in class in a bright and thoughtful way, the pupils will have something to write about and will write freely. Avoid line-by-line paraphrasing of a poem. After talking the selection over, have the books closed, and let pupils give the thoughts in their own words, quoting here and there a bit of the author's fine phrasing, or some favorite passage.

Individual Work by Pupils. — Encourage pupils to do as much individual study as possible.

Have on the reading-table of the schoolroom some of the books suggested below. Assign special points to different pupils to report upon to the class.

The Object to be Attained. — While the chief object of this Chapter is to furnish pupils with material for practice in composition writing, yet the work should also inspire them with a deep love for the poems and the poet. When the teacher discovers on the part of her pupils evident enjoyment in the pursuit of this literary work, and voluntary home reading as a result of it, she may feel that she is attaining success in this most important part of language study. When the teacher is herself filled with a sympathetic appreciation of the poet's life-work, her enthusiasm will meet with quick response from her pupils.

The following books will be found helpful: —

"Henry Wadsworth Longfellow: His Life, His Work, His Friendships." — GEORGE L. AUSTIN.

The excellent biographies by Francis H. Underwood, W. Sloane Kennedy, Eric S. Robertson, and the poet's brother, Rev. Samuel Longfellow.

"Biographical Notes and Sketches." — JAMES T. FIELDS.

"Authors and Friends." — MRS. FIELDS.

"Poole's Index" gives many valuable references to magazines.

An account of Longfellow's life may be found in No. 89 of "Ten-cent Classics," published by the Educational Publishing Company, Boston, Mass.

In connection with the work given below for the study of the Boyhood of Longfellow, a series of articles in Volume X of *Wide Awake*, written by his brother, the Rev. Samuel Longfellow, will be found useful. These articles begin in December, 1886, and continue through the early part of 1887.

I. THE BOYHOOD OF LONGFELLOW.

The childhood of Longfellow was so pleasant that he liked to think of it long years afterward. When he was a man of middle age he told us about it in his poem "My Lost Youth."

After discussing in class each of the exercises below, write one or more paragraphs upon it. Save each written exercise until you have completed the study of the poem, and then put them together into a composition upon "The Boyhood of Longfellow," making such improvements on your first writing as you can.

1. The Poet's Memories of his Youth.

"Often I think of the beautiful town
That is seated by the sea;
Often in thought go up and down
The pleasant streets of that dear old town,
And my youth comes back to me.
And a verse of a Lapland song
Is haunting my memory still:
'A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts.'"

From what your teacher will read to you, and from the conversation in the class, you will be able to answer the following questions: —

When was Henry Wadsworth Longfellow born? What city is referred to in the stanza above? What ancestors on his father's side had a record of service to their country? What famous Puritan ancestors had he on his mother's side? Why was he specially fitted to tell the stories of the Puritans? What poems contain these stories of his forefathers?

After you have heard these points talked over in the class, you may write a paragraph upon them. Perhaps you will find that you can repeat from memory the stanza just given. If so, write it at the beginning of the exercise you hand to your teacher.

2. Portland, the Forest City by the Sea.

Why is Portland called "The Forest City"? The second stanza says: —

> "I can see the shadowy lines of its trees,
> And catch, in sudden gleams,
> The sheen of the far-surrounding seas,
> And islands that were the Hesperides
> Of all my boyish dreams."

If you have ever seen a picture of the birthplace of the poet, you will notice how near it was to the shore. Can you imagine him, when a small boy, stopping in his play upon the beach to look off to those beautiful islands in Casco Bay? What effect has the sea upon children who grow up near it? Notice how much Longfellow

wrote about the sea. ("The Sound of the Sea," "Seaweed," "The Lighthouse," "The Building of the Ship," "The Secret of the Sea," and many others.) When you read his longer poems and his prose works, you will find many fine passages about it, and you will understand why a famous critic has called him "Our Poet of the Sea."

In "The Secret of the Sea" Longfellow says: —

> "Till my soul is full of longing
> For the secret of the sea,
> And the heart of the great ocean
> Sends a thrilling pulse through me;"

and this must have been true of him all through his life. What is meant by the Hesperides? (Read the story about the Hesperides in the "Wonder-Book," by Hawthorne, a classmate of Longfellow.) What do you think his boyish dreams were about?

3. The Commerce of Portland.

Find out from books referred to in this Chapter, and from other sources, all you can about the town of Portland as it was when Longfellow was a boy. Tell about its industries, its busy trade with the West Indies, the tumult during working hours along the water-front; you will be able then to explain the following lines: —

> "I remember the black wharves and the slips,
> And the sea-tides tossing free;
> And the Spanish sailors with bearded lips,
> And the beauty and mystery of the ships,
> And the magic of the sea."

How does this passage confirm what you have already noticed about the fascination which the sea had for him? Try to picture the scenes at the wharves as this boy saw them.

4. The Poet and the War of 1812.

How old was Longfellow when the War of 1812 broke out? Why did the people of Portland have reason to fear its effect upon their commerce and their city? Can you tell about the talked-of invasion of Canada from Maine? See in Samuel Longfellow's account of the boyhood of Longfellow what his aunt says of "little Henry's" eagerness to join the soldiers. Find an account of the sea fight in Casco Bay. Which were victorious, the British or the Americans?

After giving these explanations, tell in your own words what the poet himself says of his childish memories of this war.

"I remember the bulwarks by the shore,
And the fort upon the hill;
The sunrise gun, with its hollow roar,
The drum-beat repeated o'er and o'er,
And the bugle wild and shrill.

"I remember the sea-fight far away,
How it thundered o'er the tide!
And the dead captains, as they lay
In their graves, o'erlooking the tranquil bay,
Where they in battle died."

5. The Thoughts of his Youth Revealed in his Poem.

What do you think is the meaning of the lines with which each of the stanzas closes — "A boy's will is the wind's will," etc.? Think, too, of this passage: —

"I remember the gleams and glooms that dart
Across the schoolboy's brain;
The song and the silence in the heart,
That in part are prophecies, and in part
Are longings wild and vain."

What are prophecies? Can you think of instances of "thoughts that dart across a schoolboy's brain" being prophecies of what he is to make his life afterward?

6. His Early School Life.

What schools in Portland did Longfellow attend? Find in accounts referred to on pages 72 and 73 what his teachers thought of him. "Full of boy life, fresh and bright, all activity, earnest, impulsive, and rather impatient; never a mean thought or action," says a friend who knew him well. His first poem was published when he was fourteen. What was it about? When did he enter college?

7. Concluding Paragraph.

What thoughts come to you for a concluding paragraph?

II. POEMS FOR STUDY.

Study and write about the following poems as you did the poem "My Lost Youth."

1. "The Village Blacksmith."
2. "The Wreck of the Hesperus."

3. "Legend of the Crossbill."
4. "The Discoverer of the North Cape."
5. "The Emperor's Bird's-Nest."
6. "The Legend Beautiful."

III. HIAWATHA'S CHILDHOOD.

TO THE TEACHER. — For the following exercise, read to the pupils from "Hiawatha's Childhood," beginning

> "There the wrinkled old Nokomis
> Nursed the little Hiawatha,
> Rocked him in his linden cradle."

Selections may be written upon the blackboard and made subjects for oral language work.

Tell in your own words the things that old Nokomis told the little Hiawatha about the heavenly bodies. Quote, if you can, the six lines of the song the little Indian children sang to the firefly. What pretty fancies came to Hiawatha's mind about the trees, the birds, and the beasts of the great forest around him?

Tell how —

> "the little Hiawatha
> Learned of every bird its language,
> Learned their names and all their secrets."

Tell about his friend Iagoo, the marvelous story-teller.

Tell about his first bow and arrows, and his adventures when first —

> "into the forest straightway,
> All alone walked Hiawatha."

IV. LONGFELLOW AND THE CHILDREN.

TO THE TEACHER. — Treat "Longfellow and the Children" as you did "The Boyhood of Longfellow."

The following exercises may be made the subjects for conversation lessons, for separate written exercises, or be made the framework for a composition.

> A friend to children — who hath told so well
> The story of fair childhood's wondrous time?
> Or, who on child-life cast such mystic spell,
> In such poetic and such charming rhyme?
>
> J. Q. A. JOHNSON, in *The Cambridge Tribune.*

1. Longfellow's Own Children.

Read "The Children's Hour." Picture to yourself the "blue-eyed banditti," his three little daughters, waiting eagerly for the moment when they will "rush from the stairway" into their father's study. Why were they sure of a welcome? What does he say they remind him of? What does he mean by putting them "down into the dungeon in the round-tower of my heart"? [The famous picture of the three little girls, by Thomas Buchanan Read, poet and artist, has been copied many times.]

See in the volume of *Wide Awake,* referred to on page 73, Samuel Longfellow's account of the poet's grief for the little daughter who died. The same account tells of references to his sons in various poems.

2. The Poem "Children."

The poet's tenderness for all children may be seen in this poem.

Explain what the poet means by saying —

"Ye open the eastern windows,
That look towards the sun,
Where thoughts are singing swallows,
And the brooks of morning run."

What does he say is in the hearts of children?

Many great thinkers have said that there is poetry in every child's heart, and that a poet always keeps something of a child's simplicity and love of nature all through his life. Is not this the reason why even young children can understand many of the poems written by Longfellow and other great poets? Tell what he says the world would be without children. To what does he compare them? What does he wish them to teach him?

Tell what you think about this oft-quoted stanza: —

"Ye are better than all the ballads
That ever were sung or said;
For ye are living poems,
And all the rest are dead."

3. The Poet's Pictures of Childhood.

How does he show in "Hiawatha" his understanding of child-life? Read "The Fiftieth Birthday of Agassiz," and notice that the entire poem describes the childhood of the great naturalist. In "To the Avon," it is the boy Shakespeare he talks about. See also what thoughts you can get from "To a Child" and "The Castle Builder."

In two of his poems, "The Reaper and the Flowers" and "The Angel and the Child," what beautiful thoughts are there about the death of innocent children?

Tell what was his thought when he wrote in "Weariness" —

"O little feet! that such long years
Must wander on through hopes and fears,
Must ache and bleed beneath your load;
I, nearer to the wayside inn
Where toil shall cease and rest begin,
Am weary, thinking of your road!"

4. How Children have felt toward the Poet.

Quote the lines from "The Village Blacksmith" about the children. Tell the story of "The Children's Arm-chair." Bring to class a description of this chair, of its carving and inscriptions. Describe the feeling of the children of Cambridge toward him. What poem did he write to express his gratitude to the children for this gift? Can you quote any of its stanzas?

In the books about Longfellow find all the incidents you can of the desire of children to see the poet and to tell him of their love. What stories can you bring to the class about his great kindness to his many young visitors, and his entertainment of them in the Craigie House?

His brother tells us his last letter was to a little girl who had sent him a poem written by herself, and the last guests to enjoy the hospitality of his beautiful home were four schoolboys from Boston. See the very interesting account of that visit by Hezekiah Butterworth in *St. Nicholas*, June, 1882. The same number of the *St. Nicholas* has an excellent article on Longfellow by Lucy Larcom.

Tell about the hearty celebration of his seventy-fifth birthday throughout the country. How did the children honor this day? Why?

Read Whittier's "The Poet and the Children," written just after Longfellow's death, which occurred a few weeks after this seventy-fifth birthday.

In your concluding paragraph tell why —

> "From the Golden Gate of sunset
> And the cedarn woods of Maine,"

"his country's children were singing the songs of him."

V. POEMS TO BE READ.

You will enjoy now reading by yourself the following poems of Longfellow: —

1. "The Bell of Atri."
2. "The Birds of Killingworth."
3. "Sir Humphrey Gilbert."
4. "Paul Revere's Ride."
5. "Victor Galbraith."
6. "Killed at the Ford."

Commit to memory some stanzas from the poet's works. You will find the stanzas of the following poems especially fitting: —

"The Psalm of Life."
"The Builders."
"The Ladder of St. Augustine."

VI. THE HOME OF LONGFELLOW.

The following books will be helpful: —

"Historic Fields and Mansions of Middlesex."
SAMUEL ADAMS DRAKE.

"Poets' Homes." — R. H. STODDARD.

"Little Journeys to the Homes of American Authors." — *Scribner's Monthly*, November, 1878.

See also the biographies referred to at the beginning of this Chapter, all of which give interesting accounts of the old mansion.

In studying about the poet, you have found many references to the Craigie House, "the Mecca of all literary pilgrims in this country." Write a description of this house from the hints below.

You can make your description more vivid, perhaps, by putting it in the form of an imaginary visit to this interesting home. Throughout your visit you will feel that —

> "the poet's memory here
> Of the landscape makes a part;
> Like the river, swift and clear,
> Flows his song through many a heart;
> Haunting still"

this enchanted region.

1. Description of the Exterior and Surroundings of the Craigie House.

The Longfellow Park opposite. The view of the River Charles. The poet's love for this view. See the poem "To the River Charles."

2. Its History.

Washington's connection with it. Quote the passage in the poem "To a Child," beginning —

> "Once, ah, once within these walls,
> One whom memory oft recalls,
> The Father of his Country dwelt."

Tell about Longfellow's first years in this house when a Harvard professor, and how it came into his possession finally.

3. Its Interior.

(*a*) The colonial hall. The broad staircase. The clock. Was this "The Old Clock on the Stairs"?

(*b*) The Lady Washington reception room.

(*c*) The nursery, formerly Washington's sleeping-room. See the description of the "painted tiles" in the fireplace of this room in the poem "To a Child."

(*d*) The poet's study and its treasures. The historical relics in the cabinets. The famous pictures. The children's armchair. A waste-basket with a history. Two famous inkstands. The iron pen. (Tell its story and read his poem about it.) Get as vivid a picture as you can of this beautiful room. Read the many descriptions of it by the visitors who were entertained there so pleasantly by the poet.

(*e*) The delightful domestic life of the poet. Why was he so well fitted to be "the poet of the home"? Tell about his family. The sad death of his second wife; how it affected him. Is there in his poems any trace of his suffering at that time?

VII. BIOGRAPHY OF LONGFELLOW.

From your previous study of Longfellow and his poems you have learned many of the chief facts of his life.

Write an outline for a somewhat full biography of Longfellow.

In describing him you may wish to use some of his own stanzas on other poets which apply so aptly to himself. See the lines on Chibiabos, "the sweetest of all singers," in "Hiawatha"; the poem to Bayard Taylor; the description of the Student in one of the preludes to the "Tales of a Wayside Inn."

VIII. THE PICTURES OF PURITAN LIFE.

Two of Longfellow's dramas, "The New England Tragedies," are very valuable reading in connection with your work in history on colonial life. "Giles Corey of the Salem Farms" tells the pitiful story of the time

"When in all lands that lie within the sound
Of Sabbath bells, a witch was burned or drowned."

"John Endicott" gives the story of Puritan persecution of Quakers. See Whittier's "The Witch's Daughter" and "In the Old South Church."

TO THE TEACHER. — When it is not practicable for the whole class to study these dramas, much interest may be aroused by assigning to one or two pupils the duty of reading them thoughtfully and telling the story to the class. These pupils may look for passages in the conversation of the personages of the dramas, in which the thought of the historical period is crystallized. The pupils may put these selections on the blackboard as subjects for discussion in class.

IX. THE COURTSHIP OF MILES STANDISH.

Mr. Underwood says of this poem: "It was a beautiful thought of the poet, after more than two centuries, to go back to the Old Colony and lay his tribute of Mayflowers on the grave of the mother of his race."

Read the poem through at home just for the enjoyment of the tale, and then read it again more thoughtfully, marking the passages that especially please you.

Oral Exercises.

1. Refer to what is said in Chapter III of this book about the description of persons. Study then the portraits of Miles Standish and John Alden in the first twenty lines of the poem.

2. The boys of the class may study the passage where the "valorous Captain" counts over his "glittering weapons of warfare," and may tell what he says of them and the conflicts through which he bore them.

3. Give in your own words Standish's description of Julius Cæsar, mentioning traits in the great Roman's character he thinks worthy of imitation. Give a notable instance of his failure to follow the example he so much admired.

4. Study carefully the lines that describe Priscilla in her home as John Alden saw her when he came to deliver his message. Describe the picture you would like to have made of that scene.

5. Find in the poem the landscape views of Plymouth scenery; its winter aspects; the beauty of sea and sky in spring and summer. Did the "stern and rock-bound

coast" always present a sad face to these pilgrims? Was it natural that they should feel the homesick feeling that Priscilla speaks of for "the blossoming hedgerows of England"? Find the bright pictures of early morning scenes.

6. In connection with your studies in Style, page 92, you will find that you can get from this poem many examples of: —

(*a*) Fine descriptive adjectives, and adjective and adverbial phrases.

(*b*) Lines in which force is gained by making the predicate adjective, subject, or adverbial element emphatic.

(*c*) Apt comparisons put in the form of simile or metaphor.

7. A very noticeable ornament in many of Longfellow's poems is alliteration. Have you learned to recognize this repetition of the same initial sound? Look for illustrations of it and for passages like the following, where the words and the rhythm are especially fitted to the sense: —

"Silently out of the room then glided the glistening savage,
Bearing the serpent's skin, and seeming himself like a serpent."

Written Exercise.

Write in the form of an essay your thoughts about Miles Standish, using the following outline: —

(*a*) His ancestry as he tells it himself, and the inherited traits spoken of in the poem.

(*b*) What the Pilgrim elders and people thought of him.

(*c*) His relations with John Alden ; how he felt toward the young man ; Alden's regard for him.

(*d*) What Priscilla thought of the Captain. Her words in the poem are very expressive.

(*e*) The Captain's opinion of himself as he gives it on various occasions. Was it always favorable ?

(*f*) Summary : Your thoughts about the influence of such a character on the young colony, and about Standish's place in history.

References : The Library Journal for September and October, 1880, Vol. V, has many references to the poetry of Longfellow which is "interwoven with New England local and historical associations."

The Literary World, Vol. XII, "American History in Longfellow's Poems."

"Historic Pilgrimages in New England," by Edwin M. Bacon, gives most interesting accounts of historic and literary landmarks and personages.

TO THE TEACHER. — It is suggested that pupils keep a "Longfellow Note-book," into which they copy outlines given by the teacher for the study of his works, opinions of his writings by eminent men, anecdotes of his life, and choice passages. Each pupil should be encouraged to put into the book what appeals to his own taste. The book can be illustrated with the fine cuts so often seen in the magazines, or with the very good pictures which are now selling so cheap.

Many fine selections from "Outre Mer" can be used in the geography class. A pleasant entertainment for a series of Friday afternoons might be given from "Tales of a Wayside Inn." Let one pupil describe the old inn, another the real persons meant by the Student, the Theologian, the Musician, and the other friends

whom the author brings into the circle of story-tellers. Select some of the Tales (or abstracts of them) to be read. See the biographies referred to in this Chapter and the Riverside Edition of these Tales.

X. EVANGELINE: A TALE OF ACADIE.

TO THE TEACHER. — The work that pupils may be led to do as they study and use this poem as a basis for compositions both oral and written, is shown in the suggestive exercises which follow. Before any study of this poem is made, a simple explanation of the meter and rhythm should be given.

1. Where did Longfellow obtain the incident that suggested this poem?

2. Tell the historical events that led to the exile of the Acadians. Was this act necessary for the safety of the neighboring English colonies, as was claimed? State the case for the English; for the Acadians.

3. The last four lines of the introduction give the motive of the poem. Tell in your own words what it is.

4. In Part I, find the fine descriptions of scenery, — the "forest primeval," the valley in which Grand-Pré lay, the village street at twilight, the outdoor pictures of the pleasant farms.

5. The home of Evangeline and her father.

6. Study thoughtfully the character-painting of Evangeline, the most famous of Longfellow's heroines. Mention all the pictures the first part gives of her daily life. Why was it that

"When she had passed, it seemed like the ceasing of exquisite music"?

Which of these pictures do you like best? Which would you like a painting of?

7. Other character-studies in Part I,—Gabriel, Basil the blacksmith, the notary, and Father Felician.

8. The happy childhood of Evangeline and Gabriel.

9. The discussion in Evangeline's home on the purpose of English ships in the harbor—opinions of Benedict, Basil, and the notary—the notary's story.

10. Tell the story of Part I, dwelling upon the scene in the church when the farmers learn of the intentions of the British, and the pathetic scenes of the embarkation.

11. In Part II, find the landscape pictures so different from Acadian views.

12. In which poem, "Miles Standish" or "Evangeline," is more made of the landscape setting of the pictures? In which is the action more rapid?

13. Tell the story of Evangeline's search for Gabriel; the places it led her to; the persons she met. To what noble purpose did she give her life when she gave up the search? Her meeting with Gabriel on his deathbed.

14. The character of Evangeline. What was "The lesson her life of trial and sorrow had taught her"?

15. Why is this the most popular of the longer poems? What qualities account for its charm not only to Americans, but to the French, Germans, Portuguese, Russians, and Swedes, who have translated it into their languages?

16. As was suggested in the study of "The Courtship of Miles Standish," you will find many examples in which the subject, the predicate adjective, or the ad-

verbial element is made emphatic by its position in the sentence, and many fine illustrations of simile and metaphor.

XI. SUBJECTS FOR COMPOSITIONS.

Write a composition upon one of the following subjects: —

1. Minnehaha, the Indian Maiden.
2. Priscilla, the Puritan Maiden.
3. Elizabeth, the Quaker Maiden.
4. Evangeline, the Acadian Maiden.

XII. MORITURI SALUTAMUS.

Study and write about this poem, using the following hints: —

The meaning of the title and its application. The occasion for which it was written.

Why is this "the grandest hymn to age ever written"?

Compare Longfellow's ideals for age expressed in this poem with his ideals for youth expressed in "The Castle-Builder," "Excelsior," "The Builders," and other poems.

Tell the legend of mediæval Rome that he gives in the poem, and its application.

How does he show in the poem and in his own life that "Age is opportunity no less than youth itself"?

CHAPTER VII.

STYLE.

TO THE TEACHER. — This Chapter illustrates at many points the close connection there is between grammar and composition.

Every Section is in reality the application of grammatical principles to the construction of sentences.

Let the pupils see by the study of the examples how the best writers have handled the elements of the sentence so as to give force, clearness, or variety to their style.

Encourage the pupils to look for instances of desirable qualities of style mentioned in this Chapter, and to bring them to the class.

Refer continually to the corresponding portions of the Chapter on Grammar.

I. THE NATURAL ORDER OF WORDS IN DECLARATIVE SENTENCES. — IN IMPERATIVE SENTENCES.

1. The boy gains friends.

In this sentence the order of the words is subject, verb, object.

2. The polite boy gains many friends.

What is the order in this sentence? Where are the adjectives placed?

3. The polite boy of good character gains friends readily at all times.

In this sentence where is the adjective phrase placed? Where is the adverb placed? The adverbial phrase?

Which is nearer the verb, the adverb or the adverbial phrase?

Sentences 1, 2, and 3 are written in the natural, or usual, order of declarative sentences.

Which comes first in the usual order of declarative sentences, subject or predicate? What adjective modifiers come before the noun which they modify? What adjective modifiers come after the noun which they modify? In what order are the modifiers of the verb placed?

All complements of verbs are usually placed directly after them.

In imperative sentences the subject is omitted, or it follows the verb; as: —

Come. Stand up. Love ye the Lord. Be it enacted.

Exercises.

I. Write the following sentences in the natural order: —

1. In shady nooks you will find the modest violet.
2. Of cotton, calico is made; of flax, linen; of rags, wood, or straw, paper is made.
3. Above the sun shone forth brightly, but underneath were still to be seen the effects of the recent storm.
4. One thing I greatly admire in him.
5. Happy is the man that findeth wisdom.
6. To Robinson Crusoe many things strange and unusual happened.
7. In spring the farmer plows, and in autumn reaps.
8. Smoothly and lightly the golden seed by the furrow is covered.

II. Arrange the following familiar proverbs in their natural order: —

SUBJECTS.	COMPLEMENTS.	VERBS.	PHRASES.
1. a duck	a goose	grows up	of a man, of a child
2. a ship	no port	will reach	with no captain
3. an ounce	a pound	contains	of wisdom, of patience
4. a little stone	the pilgrim	may lame	in the shoe
5. an ounce	a pound	spoils	of debt, of credit

II. THE NATURAL ORDER OF WORDS IN INTERROGATIVE SENTENCES.

A sentence is made interrogative by its arrangement, or by the use of an interrogative word.

1. Where was Washington Irving born?
2. How old was Longfellow when he died?
3. Have I done aught of value to my fellow-men?
4. Do they not think too little who talk too much?

In these sentences the subject follows the verb or the first word of the verb-phrase. This is called the interrogative order.

If the subject of a sentence is an interrogative word, the declarative order is followed; otherwise, the sentence has the interrogative order; as: —

Who comes here?
What have you done?

Change the declarative sentences which you wrote in the last Section into interrogative sentences.

III. THE USE OF INTRODUCTORY WORDS.

Almost any change in the declarative order of a sentence emphasizes some element of the sentence. There are, however, two changes in the declarative order so common that they usually give variety rather than emphasis. These changes consist in the use of the introductory words *there* and *it*.

When a sentence begins with *there* used as an introductory word the verb precedes its subject; as: —

> There arose a shrill cry.
> There was no report made of the matter.

The order of almost any declarative sentence may be changed by placing *there* at the beginning.

The pronoun *it* may also be used to introduce a sentence; as: —

> It is the love of money that is the root of all evil.

The real subject then follows the verb, and is considered to be in apposition with *it*.

Exercise.

Change the order of the following sentences by prefixing the word *there* or *it*: —

1. No clouds were to be seen. 2. A flash of lightning came. 3. To be misjudged is often the fate of genius. 4. No vacant chairs were in the room. 5. To have good laws is useless if we have not good men to execute them. 6. Evils are of two kinds, — those which cannot be cured

and those which can. 7. Not to store the mind with knowledge, but to give activity and vigor to its powers, is the great object of education. 8. Upon the other side of the wide Atlantic a beautiful island lies. 9. That we are never too old to learn is a true saying.

IV. THE NATURAL POSITION OF MODIFIERS.

A modifier should be placed as near as possible to the word which it modifies.

A modifier should not be placed between two words, phrases, or clauses in such a way as to make it doubtful which of them it modifies.

Tell him, if he is there, we shall not come.

This sentence may mean that if he is there you may tell him we shall not come; or, that you may tell him we shall not come in case he is there.

Exercises.

I. Combine properly into sentences the following: —

1. A man was killed, with a long beard, by a rifle ball.
2. Mary found a dime, assorting rags.
3. I saw a man, digging a ditch, with a Roman nose.
4. A lady called, from Australia, to pay her compliments.
5. A pearl was found, by a sailor, in a shell.
6. The Moor smothered the unhappy Desdemona, seizing a bolster, upon this, full of rage and jealousy.
7. To be sold, a grand piano, about to travel, the property of a lady, in a walnut case, with carved legs.

II. Tell what is the fault in each of the following sentences, and write the sentences correctly: —

1. A pearl was found by a fisherman in an oyster-shell.
2. Some clothes were given to the ragged boy of woolen stuff.
3. Esther found a gold ring crossing the street near the curbstone.
4. All is not gold that glitters.
5. Wanted, a boy to work on a farm with no bad habits.

V. THE NATURAL POSITION OF ADJECTIVE MODIFIERS.

1. Moses's writings are revered by the Jews.
2. The writings of Moses are found in the Old Testament.
3. Moses, the lawgiver, led the Jews from Egypt.
4. Integrity of life is fame's best friend.
5. The nightingale, their only vesper bell,
   Sang sweetly to the rose the day's farewell.

Judging from the sentences above, where is a noun in the possessive case placed? A phrase modifying a noun? An explanatory noun?

Which expression is better, *a fine gold pen* or *a gold fine pen? A marble elegant mantel* or *an elegant marble mantel?* Where should an adjective denoting the material out of which something is made, be placed when it is used with other adjectives to modify a noun?

Which of the following expressions do you prefer?

An old colored man or a colored old man?

A nice silk new hat, a new silk nice hat, or a nice new silk hat?

Adjectives that represent the most important qualities are placed nearest the noun. When the signification does not determine the place of the adjectives, put the shortest first and the longest nearest the noun.

Exercises.

I. Use three or four adjectives with each of the following nouns, arranging the adjectives in their proper order: —

man,	horse,	island,	house,
kite,	painting,	poem,	climate,
fountain,	example,	lesson,	view.

II. Arrange the following: —

1. A, mellow, juicy, luscious, ripe, large, pear.
2. Two, ragged, half-starved, orphan, poor, children.
3. The, old, Liberty, dear, sacred, bell.
4. A, dreary, November, chilly, damp, gray, day.
5. Black, a, large, intelligent, pet, handsome, Newfoundland dog.
6. Fido, spaniel, pretty, little, with ears, long, graceful.
7. Animal, this, a, plow-horse, gaunt, broken-down, shaggy.
8. Mabel, a, blossom, little, fresh, rosy, modest.

VI. THE NATURAL POSITION OF ADVERBIAL MODIFIERS.

Adverbs and adverbial phrases should be placed as near as possible to the words which they modify.

Adverbs may occupy a greater variety of positions in a sentence than any other element. Much of the

clearness of sentences depends upon the position of the adverbial elements.

An adverb should generally be placed before the adjective, adverb, or phrase which it modifies. It may come before or after the verb which it modifies, or after the auxiliary if the verb is compound.

The use of the word *only* deserves particular attention. Explain the use of *only* in each of the following sentences, and tell the exact meaning of each sentence:

1. The man has lost his only friend.
2. The man has lost only his friend.
3. The man has only lost his friend.
4. Only the man has lost his friend.

Exercise.

Place in as many suitable positions as you can the word or phrase which you are directed to insert in each of the sentences below, and tell the differences in the meanings of the sentences you have thus formed. Some of these modifiers are adjective and some adverbial.

1. One kind of bread of coarse quality was allowed to be baked. Insert *only.*

2. This blunder is said to have been made. Insert *actually.*

3. I have done six problems. Insert *only.*

4. He left the room, repeating his lesson. Insert *very slowly.* [What difficulty comes from putting *very slowly* after *room?* Ambiguity of this kind may sometimes be avoided by the proper use of a comma.]

5. I bought the horse, and not the buggy. Insert *only.*

6. If at school you have learned to waste time, you may stay at home. Insert *only.*

7. The farmers sell their produce to the merchants. Insert *generally.*

8. The word *couple* can be properly applied to objects in connection. Insert *only.*

9. I was sorry to see so many present, for I knew the lecturer had disappointed them. Insert *only.*

10. I am sure you will like this book as well as the last one that you read. Insert *at least.*

11. You have learned part of the lesson assigned you. Insert *only.*

12. An insect looks as though its body were cut into three parts. Insert *almost.*

13. The praise was bestowed upon the workmanship, but upon the material. Insert *not.*

14. Drunkenness was found to be the cause of the insanity in fewer than eight out of the eleven cases. Insert *not.*

15. The rendition of "The Creation" was most excellent. Insert *by the Philharmonic Society.*

16. The grocers and the confectioners conspired together to adulterate the articles in which they dealt. Insert *in a thousand ways.*

17. There were many buildings left which he had begun, and which no one expects to see completed. Insert *in an unfinished state.*

18. Nothing was ever undertaken by this man. Insert *that was not perfectly honorable.*

19. A learned man when he is not on his guard would make the same mistake. Insert *even.*

20. I heard that you had gone to Europe. Insert *two months ago.*

VII. THE ORDER OF EMPHASIS. — SUBJECT EMPHATIC.

The usual order of words in a sentence gives the meaning most clearly. Force and elegance are often gained by an unusual order. The first requisite of a good sentence is clearness. This must not be sacrificed for the sake of force or elegance. But, being sure that your sentences are clear, make them as forcible and elegant as you can.

Any unusual position makes an element emphatic.

The emphatic position for the subject is, therefore, the end of the sentence.

1. From the summit of Vesuvius, darkly visible in the distance, there shot a pale meteoric light.
2. A pale meteoric light shot from the summit of Vesuvius, darkly visible in the distance.

In which of these sentences is our attention called more strongly to the "pale meteoric light"?

Exercises.

I. Explain the order of elements in the following sentences, change them to their natural order, and note the loss in force and elegance: —

1. On her cheek blushes the richness of an autumn sky. — LONGFELLOW.

2. Now came still evening on. — MILTON.
3. Away went Gilpin.

4. In that mansion used to be
   Free-hearted hospitality. — LONGFELLOW.

5. Somewhat back from the village street
Stands the old-fashioned country-seat.
LONGFELLOW.

6. Forth into the empty forest
Rushed the maddened Hiawatha;
In his heart was deadly sorrow,
In his face a stony firmness. — LONGFELLOW.

II. Write the following sentences so as to make the subjects more emphatic: —

1. The live thunder leaps from peak to peak.

2. The mouth speaketh out of the abundance of the heart.

3. More than 150,000 Indians, wholly or partly civilized, live within the limits of the United States.

4. A picturesque old building called the "Old Stone Mill" is found in the city of Newport, R. I.

5. The sons of New England are found in every State of the broad Republic.

6. Our only adequate measures of time are derived from the observations of the heavenly bodies.

7. A spacious and varied landscape stretched far beyond the precincts of the manse.

8. The luxuries of Pompeii would have sunk into insignificance, placed in contrast with the mighty pomp of Rome.

9. The Arab's deadliest foe, having once broken bread with him, may repose without fear of harm beneath his tent.

VIII. THE PREDICATE ADJECTIVE EMPHATIC.

What is the natural position of the predicate adjective?

How can it be made emphatic?

Exercises.

I. Explain the position of the predicate adjective in each of the sentences below; change the sentences into their usual order, and note the loss in force: —

1. Sweet are the uses of adversity. — SHAKESPEARE.
2. How dear to this heart are the scenes of my childhood!
3. Good and upright is the Lord. — BIBLE.
4. Few and short were the prayers we said.
5. Rich were the sable robes she wore.
6. Stalworth and stately in form was the man of seventy winters;
   Hearty and hale was he, an oak that is covered with snowflakes,
   White as the snow were his locks, and his cheeks as brown as the oak-leaves.
   Fair was she to behold, that maiden of seventeen summers.
   Black were her eyes as the berry that grows on the thorn by the way-side. — LONGFELLOW.

II. Write the following sentences so as to emphasize the predicate adjective: —

1. All the fine offers of hospitality are vain and forgotten if there is no holiday in the eye.
2. Castles in the air are always more magnificent than the homes in which we dwell.
3. The merciful are blessed, for they shall obtain mercy.
4. Thy dwelling is narrow now, — the place of thine abode dark.
5. The houses were so near to the water that from a little distance they seemed a black fringe to the land.

IX. THE OBJECT EMPHATIC.

The object, like other elements, may be made emphatic by being placed at the beginning of the sentence; as: —

Our blessings let us never forget, however small they may be

As the subject is a more important element than the object, emphasis may be given to the object by making it the subject and changing the verb to the passive voice.

1. James struck John. 2. John was struck by James.

In the first of these sentences, attention is called to James; and in the second, to John.

Exercises.

I. Write the following sentences so as to make the object emphatic: —

1. Great undertakings demand mature deliberation, patient perseverance, and frequent revision.
2. The army did not possess a braver soldier than Captain Nolan.
3. Wherever we turn our eyes, we find something to revive our curiosity and engage our attention.
4. As far as I know, they never say a word about you.
5. The study of mathematics trains the mind to industry.

II. Unite the following elements in such a way as to emphasize the object of each sentence: —

1. I have none — silver and gold — but I give thee — such as I have.
2. No man hath greater love — that a man lay down his life — than this — for his friends.

3. Yonder slip of a boy feels to be true — of the king — of himself — all that Shakespeare says — in the corner.

4. One cannot express — in these Rocky Mountain solitudes — the silence — the sense of space — the peculiar atmospheric beauty — nor can one describe.

5. An idle boy invented the safety valve — to let off the superabundant steam — to save himself the trouble — in a steam engine — of opening a small door.

III. Tell the object in each of the sentences below. Explain the position of the object, and change the sentence to its declarative order: —

1. The violets, cowslips, and the primroses,
Bear to my closet. — SHAKESPEARE

2. What a world of merriment their melody foretells!

3. These hoards of truth, books,
You can unlock at will. — WORDSWORTH.

4. Thy eternal sway all the race of men obey.

5. The novel, in its best form, I regard as one of the most powerful engines of civilization ever invented.
HERSCHEL.

6. "Sad is my fate!" said the heart-broken stranger.
7. Me he restored to my office and him he hanged.
8. Thine ear give to every man, but thy voice to few.

X. ADVERBIAL ELEMENTS EMPHATIC.

An adverbial element is rendered prominent by being placed at the beginning of the sentence; as: —

Scarcely for a righteous man will one die, yet peradventure for a good man some would even dare to die.

Full fathom five thy father lies;
Of his bones are coral made. — SHAKESPEARE.

How far that little candle throws his beams!
SHAKESPEARE.

Under a spreading chestnut tree
The village smithy stands. — LONGFELLOW.

Exercises.

I. Select the adverbial elements in the following sentences, explain their position, and change the elements of each sentence to their usual order: —

1. Before high Heaven and in the face of the world, I swear eternal fidelity to the just cause. — LINCOLN.
2. Back, back to its depths went the ebbing tide.
3. With blackest moss the flower-plots
Were thickly crusted. — TENNYSON.
4. All day within the dreamy house
The doors upon their hinges creak'd.
TENNYSON.
5. Beneath in the churchyard lay the dead.
LONGFELLOW.
6. From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.
HEBER.

II. Write the following sentences so as to make the adverb or the adverbial phrase emphatic: —

1. The animals excel us in some respects.

2. All the organs are sheathed in a snake; it has no hands, no feet, no fins, no wings. The organs are released in bird and beast, and begin to play. They are all unbound in man, and full of joyful action.

3. David encountered Goliath with a simple sling and stone, and slew him.

4. A skillful eye can discriminate different kinds of wood by observing the grain.

5. The Pilgrims set sail without aid from the government, and without any royal charter, for the New World.

6. The bee collects but very little honey from a single flower.

7. The sparrow lives in affluence during three-quarters of the year. He makes his raids on gardens, fields, and meadows.

8. He earns his bread by the work of his own hands.

9. We judge ourselves by what we feel capable of doing, while others judge us by what we have already done.

10. A straight line is the shortest in morals as in mathematics.

XI. STYLE. — ITS QUALITIES.

Having something to say, we must know how to say it. We need to select proper words to express our thoughts, and to combine these words into pleasing sentences and paragraphs.

The manner in which one expresses his thoughts by means of words is called his *style*. To write in a good style, one must express his thoughts clearly and in such a manner as to impress and please others.

A good style in writing must, therefore, possess clearness, force, and attractiveness.

These terms, — clearness, force, and attractiveness, — should not be considered as entirely distinct each from the others; for whatever adds to the clearness of a sentence or a paragraph adds to its force; and, usually, whatever adds to its force adds to its attractiveness. In the practical work of composition, however, whatever pains the writer takes in the selection of his words, or in their arrangement, is taken mainly to make his writing more clear, or more forcible, or more attractive, and for some one of these purposes more than for another. Hence, how to make his style more clear, forcible, and attractive is that upon which the young writer needs special instruction.

XII. UNITY.

It is a common fault of young writers to make rambling sentences.

Do not join sentence to sentence by the use of and or some other connective. See that each sentence is complete in itself, and not a union of several complete sentences.

Exercises.

I. Improve the following sentences: —

The tiger is not a bold hunter and he does not chase his prey, and he hides in the grass by the roadside and in ditches near drinking places, and, like the cat, he waits until his victim is near enough and then pounces suddenly upon it, and cattle soon learn when a tiger is about, and

they stay in the open meadows, for they can scent him a long way off, and they keep well away from the tall reeds and thickets.

There is a kind of spider that is called the mason spider, and it builds a house and fixes to it a door, and the door opens and shuts on a hinge like the lid of a box, and this spider digs a hole in the ground about the size of a man's finger, and lines it with silk of its own weaving and keeps it warm and dry, and it makes a trap door of wet earth mixed with a little silk, and the hinges on which this door opens and shuts are made of fine silk; and then there is another kind of spider called the geometrical spider, and it weaves its web with lines running out like the spokes of a wheel from a center, and it crosses these spokes with regular lines.

II. Compare the two following notes, and explain why one is better than the other: —

1. I intend to go to the country next week, but I shall do the errands for you before I go, though some of them may be troublesome, as you say, but with Jane's help I am sure I can accomplish them all, although the most difficult of all will be to match that silk, which is of a peculiar shade, and I will send the packages to you by express as soon as possible.

2. I intend to go to the country next week, but I shall do these errands for you before I go. Some of them may be troublesome, as you say, but with Jane's help I am sure I can accomplish them all. The most difficult of all will be to match that silk, which is of a peculiar shade. I will send the packages to you by express as soon as possible.

III. A sentence should present to the mind but one thought and those modifications of that thought which

unite to make it complete. Thoughts having little connection should not be presented in the same sentence.

Improve the sentences below, by making as many sentences as there are complete thoughts.

1. After we reached the station the conductor assisted me to the platform where I found my friends who had come to see me as the news of my coming had preceded me. [After we reached the station the conductor assisted me to the platform. There I found my friends who had come to see me, as the news of my coming had preceded me.]

2. Their march was through an uncultivated country, whose savage inhabitants fared badly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory by reason of their continual feeding upon sea-fish, and having no other water than that afforded by the brackish streams.

3. Neither is any condition of life more honorable in the sight of God than another, otherwise He would be a respecter of persons, which He has often assured us He is not.

4. For, notwithstanding his having gone in winter to Moscow, where he found the cold excessive, which confined him without intermission six weeks to his room, we could not induce him to return home.

5. Men who have looked at the different kinds of rocks and have studied the work of the sea, the tides, and the waves, have tried to make a science of it all; and this science they call geology, which is a delightful and most instructive study.

6. Christopher Columbus, old and very poor, died at Valladolid in 1506, which was thirteen years after the discovery of San Salvador, where thousands of the Indians had been killed by the cruel Spaniards, who desired to satisfy their selfish greed for gold.

XIII. BREVITY. — SUPERFLUOUS WORDS.

Brevity in writing is a main element of force.

Be careful not to repeat the same word needlessly, nor the same meaning in different words.

1. *The time* for learning is *in the time of* youth.
2. *The time* for learning is *in the period of* youth.

In these two sentences the italicized words are the same, or have the same meaning. Omitting the superfluous words, the sentences become, "Youth is the time for learning."

Exercise.

Omit all unnecessary words in the following sentences: —

1. A second round was again fired.
2. An idle man is generally looked upon with eyes of distrust and aversion.
3. Every man on the face of the earth has duties to perform.
4. Before you write you must first think what to say.
5. I looked for mistakes throughout the whole essay, but could find none.
6. He seldom ever has his lesson.
7. The past two months have brought us an abundant plenty of rain.
8. For the first time he gazed upon the limitless expanse of the boundless prairie.
9. Is it the universal desire of all in the class to have a half holiday?
10. She has a very winsome and charming manner, although her face is plain and not handsome.

11. By the Portuguese law every person is legally obliged to join the army.

12. I like the old original tongue best.

13. Did you see that poor widow woman?

XIV. BREVITY. — WORDS UNDERSTOOD.

Brevity, and hence force, may be secured —

1. By the omission of conjunctions which are readily understood; as: —

Break the latch; [and] force open the door.

2. By avoiding the repetition of a subject common to several verbs; as: —

He rushed amidst them with his sword drawn, [he] threw them into confusion, [he] pushed his advantage, and [he] obtained a complete victory.

3. By avoiding the repetition of an object common to several verbs; as: —

All desire [a happy old age], but not many attain, a happy old age.

4. By omitting in the last part of a sentence a verb which has been expressed in the first part; as: —

Reading makes a full man; conference, [makes] a ready man; and writing, [makes] an exact man.

Exercise.

Make the following sentences briefer and more forcible by the omission of words: —

1. The Egyptians gave us architecture and agriculture; the Hebrews gave us religion; the Hindoos gave us philos-

ophy; the Arabs gave us mathematics; the Chinese gave us filial reverence; the Greeks gave us beauty; the Romans gave us law.

2. Charles Dickens, a noted English novelist, was born in 1812; and he died in 1870.

3. It is by instinct that birds build their nests, and bees build their honeycombs, and beavers build their dams and huts.

4. After he had disposed of his merchandise, he bought a cargo of grain, and he then set sail, and he came to another port where he soon sold this second cargo.

5. Is there anything in the world more active than water as it rushes along in the swift torrent, or as it spouts up in the fountain, or as it beats against the sea-cliff?

6. Be ready to aid such people as need help and deserve help.

7. Death does not spare the rich, and as little does death spare the poor.

8. In his family he was dignified and gentle, and in his public life he was dignified and gentle also.

9. One sun shines by day, by night ten thousand suns shine.

10. The shrub is taller than the flower which grows in its shade; the tree is taller than the shrub; the rock is taller than the tree; the mountain is taller than the single rock; and above all are the sun and the heavens.

11. It has wonderful ferns, it has dark caves, and it has beautiful grottoes.

XV. BREVITY.—WORDS INSTEAD OF PHRASES OR CLAUSES.

Brevity, and hence force, is secured by using a word instead of a phrase, or a word or a phrase instead of a clause.

Exercises.

I. Make the following sentences briefer and more forcible: —

1. The soil in this region is of such a nature that little can be raised. [A more forcible sentence would be, The soil in this region is barren.]

2. A spoon which was made of wood and a plate which was made of pewter were his only utensils. [A wooden spoon and a pewter plate were his only utensils.]

3. When he heard of the dangerous position in which we were placed, he hastened at once to our relief.

4. The noise of feet that seemed in a great hurry was heard.

5. The rains which we have had of late, and which have been so heavy, have caused the waters of the rivers to overflow their banks.

6. The seasons, as they change, bring us a variety of fruit.

7. Have you ever read "Little Men"? It was written by Louisa Alcott.

8. When we were at Boston, we went one day to Cambridge. It is in Cambridge that Harvard University is situated. In that city also is to be seen Longfellow's house.

9. The ostrich is unable to fly, because it has not wings in proportion to its body.

10. When darkness broke away, and morning began to dawn, the town wore a strange aspect indeed.

11. Persons that are inclined to be quarrelsome are despised.

12. If he had possessed a sufficient amount of patience, he might have succeeded.

13. As I did not know that you had returned from your vacation, I did not call.

II. With the fewest possible words, state the thought in each of the following selections: —

The Mountain and the Squirrel, p. 46.
The Woodpecker and the Dove, p. 45.
The Reed and the Oak, p. 47.
The Two Goats, p. 44.
Hawthorne's "Great Stone Face."
Longfellow's "Rainy Day."

XVI. CLEARNESS.

Clearness is an element of style more important than brevity. If you cannot be both brief and clear, by all means be clear.

Whenever it is necessary for the sake of clearness, repeat an antecedent, a subject, a verb or an auxiliary, or a preposition.

Explain why each of the following sentences would not be clear if the words in parentheses were omitted: —

1. The fireman carried out the piano, (a precaution) which was unnecessary. [Here the antecedent of *which*, "a precaution," must be retained, or the sentence would be ambiguous, for it might be understood that the piano was unnecessary.]

2. The pilot of our boat saw the light sooner than the other pilot (saw it).

3. Ignorance is the mother of fear as well as (of) admiration.

4. He declared he would not come, (a refusal) which I quite expected.

5. The valley of the Amazon is perhaps as large as (that of) the Mississippi.

6. A squirrel can climb a tree quicker than a boy (can).

When two forms of the same verb are used in the same sentence, no part of the second verb-phrase should be omitted, unless the part omitted was used in the first verb-phrase.

For example, in the sentence, "What you have done once you can again," the second verb is incomplete, and we naturally supply the past participle of the first verb, making the sentence read, "What you have done once you can done again." The sentence should have been written, "What you have done once you can do again."

Tell what part of the verb has been omitted in each of the following sentences. Write the sentences correctly. [Some of these sentences are colloquially correct, but they should be avoided in writing.]

1. He neither has nor can sell this coat at so low a figure.
2. They have not and do not tell all the facts of the case.
3. He was brought to the school by some gentleman who had helped his father and now would him.
4. I always have respected and do now his conscientiousness and liberality, but I never have and never can admire him as a man.
5. I have and will maintain that he was right.
6. If you had written when you said you would, we should not have missed seeing each other.
7. You will break that vase, if you have not already, by your carelessness.
8. The long walk has made us so hungry that we shall eat as we never have before.
9. Industry has always been the way to success, and it will, so long as men are what they are.
10. I am confident that I can do as well as he has.
11. If you had done as well as you could, I should not find fault.

XVII. AMBIGUITY. — THE SENTENCE.

A well-written sentence expresses the writer's thought exactly.

A sentence that can have two or more meanings is called an ambiguous sentence. Such a sentence should be carefully avoided.

I cannot do one of these examples.

This sentence is ambiguous. It may mean "I cannot do any one of these examples," or, "There is one of these examples which I cannot do."

Exercise.

Show what two meanings each of the following sentences may have, and write it in a form capable of only one meaning.

1. Since you have come, I have decided not to go.
2. The young man immediately remarked that she had a pleasant voice.
3. I shall grant what you ask readily.
4. We also get salt from the ocean, which is very useful to man.
5. A tear is due at least to the fallen brave.
6. When Mr. Henry came in, the house was crowded.
7. My brother has done more for me than my sister.
8. Were you in the store before to-day?
9. I can testify that I saw everything that he did on that day.
10. The child, being sent to apologize for her rude remark, said: "Miss Mollet, I said you were homely, and I am sorry for it."

11. When the travelers complained of the ferocity of his dogs, he said they were ill-bred curs.

12. The time spent in reading that book is wasted, if you do not comprehend the lesson that should be drawn, and you are no better for having read it.

13. The sun shone forth brightly, as if it had never hidden behind a cloud, and changed entirely the appearance of the scene.

XVIII. AMBIGUITY. — THE PARTICIPLE.

While the use of the participle secures brevity, it often leads to ambiguity; for it is sometimes difficult to determine what noun or pronoun the participle modifies. In case of ambiguity arising from the use of a participle, change the participle to a finite verb and supply a subject, or change the position of the participle.

Exercise.

Improve the following sentences: —

1. John at once answered the note received from his friend, urging him to come and see him. [Who was urging? Write in two ways.]

2. As I came up in the street-car, I saw a dead horse passing Ninth Street.

3. I did not see you enter studying so diligently.

4. This I could not tell you, making so short a call. [Write in two ways.]

5. The crowd contained the usual number of babies and baby-carriages, crying or sleeping.

6. The wheels said to the horse: "It is we that ought to complain rather than you, having all the weight of the wagon to support."

7. Being badly injured, I took him up tenderly and sent for a carriage.

8. Struck with terror, the boat was launched at once.

9. Alarmed at the news, a messenger was despatched to the queen.

10. Hoping all things, believing all things, and fearing nothing, the ship left the harbor with the noble emigrants on board.

11. After partaking of a hearty breakfast, the balloon was brought into town amid the cheers and congratulations of the inhabitants.

12. Being comfortably seated in the cars, our journey was very pleasant.

13. Waiting to do a great deed, or dreaming about the great things you will sometime do, the little deeds are left undone.

XIX. AMBIGUITY. — THE PERSONAL PRONOUN.

Every pronoun should be so used as readily to suggest its antecedent.

A sentence may be obscured by the wrong use of pronouns. It is well for a young writer to look over his pages and be sure that each pronoun is rightly used.

Exercise.

In the following sentences some of the personal pronouns are used ambiguously. Write the sentences so as to avoid the ambiguity: —

1. James told John that he (who?) would never abandon his (whose?) friends. [James said to John, "I will never abandon my friends."]

2. An eagle is so strong that it can seize a lamb in its claws, and it cannot get away.

3. Instead of engines, horses are used in some cities to haul freight cars through the streets because they make too much noise.

4. The furnace is filled with iron ore, and it is melted by heating it, and then the iron can be taken from it.

5. A pig may have a little sense, but when it is being driven into a pen it seems very small.

6. He told his friend that if he did not feel better in half an hour, he thought he had better call a cab.

7. There are so many advantages in speaking one's own language well, and in being a master of it, that, let a man's calling be what it will, it cannot but be worth one's taking some pains in it.

8. He told the coachman that he would be the death of him if he did not take care what he was about and mind what he said.

9. His sad fate is a warning to all against the folly of taking the first glass; many young men are in need of it.

10. A steamer is two or three days in going from one end of Lake Superior to the other, and when in the middle of it, it is out of sight of land, so large is it.

11. The yellow fever is a disease that is much dreaded; wealth is no barrier to it, and those that have it at once leave a city as soon as it has made its appearance.

XX. AMBIGUITY. — THE RELATIVE PRONOUN.

There should be no doubt as to the antecedent of a relative pronoun.

The proper position of a relative clause is next to the noun which it modifies.

Exercise.

In the following sentences some of the relative pronouns are used ambiguously. Write the sentences correctly.

1. They came across a fertile spot in the Desert of Sahara which is called an oasis.

2. The United States bought Alaska of Russia which is situated in the northwest corner of North America.

3. Vesuvius is not far from Naples from which black clouds of vapor are always rising.

4. The river Nile flows through Egypt which is one of the longest rivers in the world.

5. Great Britain is only a little larger than the State of Minnesota in which more than half as many people live as there are in all the United States.

6. The poor man had a devoted sister who had no brother upon whom to call for assistance who gave him all her earnings.

7. The proprietor at once dismissed his clerk who was not in the habit of being so hasty without making definite inquiries into the matter.

8. Fine hairs often cover the bodies of insects which are very thick in proportion to the size of the creature.

9. He needs a teacher who cannot read.

XXI. ATTRACTIVENESS. — SIMILAR PARTS OF SENTENCES.

That style in writing is most attractive in which the language best fits the thought, and most clearly and readily conveys that thought to the reader. A sentence is poorly written which requires of the reader a needless effort to understand.

The most important rule for the young writer who would add attractiveness to his style after it has clearness and force is: —

Similar parts of a sentence should be similar in form.

The words, phrases, or clauses which are united by a coördinate conjunction should be similar in form.

"The room is large and cheerful" is a much better sentence than "The room is of good size and cheerful." The expression, "The day preceding and the day following," or "The day before and the day after," is better than "The day before and the day following," or "The day preceding and the day after."

The rule, *Similar parts of a sentence should be similar in form,* will be more readily understood from the following illustrations: —

"If you are out of debt, you are out of danger," is better than "If you are out of debt, you are in no danger."

"The deeper the well, the cooler the water," is better than "The greater the depth of the well, the more cool the water."

Exercises.

I. Improve the following sentences: —

1. Did he come to you angry or in sorrow?
2. Heat expands metals, but they are contracted by cold.
3. Did they go off in a sailboat or rowing?
4. He was a man well adapted naturally and by cultivation to occupy the highest position in life.

5. The happy family lived together in peace and harmoniously.

6. It is not when fortune smiles that the heart is tried, but at the time she frowns.

7. Kindness and being forbearing are the means of making and keeping friends.

8. When the wind fell, how quiet and without ripples the sea became.

9. He did not seem to be aware how sick he was, or of the dangerousness of such a disease.

10. Please write me at your early convenience, and hoping to receive a favorable reply, I am yours sincerely.

11. The heavens declare the glory of God, and we may see his handiwork in the firmament.

12. Report is quick to travel, but an unsafe guide.

II. Select from the following the forms of expression which you prefer: —

1. Such studies are imposed as a labor, and not cultivated as a delight.

1. Such studies are frequently assigned by teachers to their pupils, but not cultivated by them with delight.

2. Their grandeur could lend so bright an inspiration to fancy, so solemn a dignity to research.

2. Their grandeur affords an inspiration to fancy, and gives to research a dignity.

3. As a drop falls into a river, so a human life soon disappears.

3. As a drop falls into a river, so a human life falls into eternity.

4. Where life is, there is hope.

4. Where there is life there is hope.

III. Improve in style the following sentences: —

1. They could hear the roar of the waves as they dashed against the rocks or creeping slowly up the beach.

2. The judge was without partiality, who was logical in thought, of a clear head, and quick in his perceptions.

3. He decided on renting the farm and, as soon as a good tenant was secured, to go to the city to live.

4. A wise forethought has led to preliminary steps to secure the selling of the present property, and securing a lot in a more desirable location.

5. He that ruleth his spirit is better than he that succeeds in taking a city.

6. Reputation is gained by many acts, but one act alone will destroy it.

7. Men's thoughts are according to their inclinations, their discourse depends upon their opinions, but their actions are modified by their habits.

8. Pride goeth before destruction, and a fall is preceded by a haughty spirit.

9. Our grand business is, not the seeing of what lies dimly far away, but to do what lies clearly at hand.

XXII. ATTRACTIVENESS. — REPEATED WORDS.

I. Do not use a word in more than one sense in the same sentence.

Do not say, "He left the main road by a path leading to the left across the field."

Improve the following sentences: —

1. The supply of coffee was not sufficient to supply the army for more than ten days.

2. "Well," said I, "you have stoned up that well very well."

3. With a very good will, will I be your companion.

4. It is now your turn to turn the grindstone.

5. They saw that it had sharp-edged teeth like a saw.

6. It was thought best to anchor, but when the anchor was let down it caught in some driftwood.

7. Handle that basket carefully, for it is filled with eggs and has no handle.

8. In this case the noun is in the nominative case.

9. She leaves the leaves of her book dirty.

10. The present you made her will satisfy her for the present.

11. I do not like to hear a boy talk like that.

12. A man of his sense should have a higher sense of duty.

II. Do not repeat the same word or words of similar sound in too close connection.

Do not say, "They took the liberty to shout for liberty on one occasion, and this was the occasion of a disturbance." Do not say, "The large assembly consisted largely of ladies."

Improve the following sentences:—

1. The master found fault with the faults in the exercise.

2. In a calm moonlight night the sea is a beautiful object to see.

3. I was unable to distinguish who was the distinguished guest.

4. I intend to explain to you the plan intended to be carried out.

5. The conditions which you name as the condition of your accepting the proposal are too severe.

6. We shall remain at home during the remainder of the day.

7. The same character has characterized their descendants in modern times.

8. He was anxious to have me relieved from all anxiety in the matter.

9. He favored the undertaking as a favor to his friend.

XXIII. ATTRACTIVENESS. — SUCCESSIVE SENTENCES.

Successive sentences should not all begin in the same way.

Vary the sentences by placing the most important word or phrase at the beginning or at the end, by using sometimes the active and sometimes the passive form, or by otherwise changing the construction.

I. Study the two following paragraphs, and decide which is the better: —

He had a memory that amazed all about him. He was an accurate observer of men and things. He possessed a discerning and sound judgment, but he lacked imagination and invention.

His memory, which never failed him, astonished all who knew him. He was an accurate observer of men and things. Discernment and sound judgment were his strength; lack of imagination and invention, his weakness.

II. Improve the following paragraphs: —

Many men at that time thought it right to live quite alone. They shut themselves out from the pleasures and luxuries of the world. They thought that a very self-denying life.

He was excelled in frankness by none. His benevolence was equally remarkable. He had no affectation whatever. He was distinguished in all his actions by a noble carelessness of public opinion. He was a rare example of humility.

XXIV. FIGURES OF SPEECH.

1. Children have many troubles, but the troubles do not last long.

2. The troubles of a child are like April showers.

The thought in the first sentence above is expressed in plain, ordinary language. The same thought is expressed in the second sentence by comparing the troubles of a child to April showers, thus using what is called a "figure of speech," or "figurative language."

When we say, "The influence of character is very great," we use plain language. When we say, "Character is the diamond that scratches every other stone," we use figurative language, for we compare character and its influence to a diamond, that can leave its mark upon all other stones, but is itself untouched by them.

A form of expression that differs intentionally from the plain, ordinary mode of speech is called a figure of speech, or a rhetorical figure.

Figures of speech are used to make language more pleasing or more effective.

Our spoken more often than our written words contain rhetorical figures. In writing, our words are more apt to be commonplace because of our effort to be correct and clear. When feeling is deep or thought has become clear and confident, then we adopt a heightened style, and our words flow in figures.

Emerson says: "The moment our discourse rises above the ground line of familiar facts, and is inflamed with passion or exalted by thought, it clothes itself in images."

The student who understands the ordinary figures of speech so that he recognizes them as familiar faces constantly finds unexpected beauties in what he reads, and his own style unconsciously becomes stronger and more attractive.

In the following sets of sentences, the first sentence expresses the thought in plain language, and the second expresses the same thought in figurative language.

1. A good laugh is pleasant to hear. A good laugh is sunshine in the house.

2. Acts often repeated become habits. We sow an act and reap a habit.

3. The year has seemed very long. The year has gone as the tortoise goes, heavy and slow.

4. He is very restless. He is as uneasy as a fish out of water.

5. He has a very loud voice. His voice is like thunder.

6. Friendship is not formed suddenly. Friendship is no plant of hasty growth.

7. She is short and dark. She is as short and as dark as a midwinter day.

8. Knavery and flattery resemble each other in some respects. Knavery and flattery are blood relations.

XXV. FIGURES OF COMPARISON. — THE SIMILE.

The most common figures are those which express or imply comparison. The reader will often obtain the thought of a paragraph more readily by being shown in what respects that about which we write is like or unlike other things well known. The suitable use

of comparison adds clearness, force, and beauty to composition.

1. She has very white teeth.
2. Her teeth are like pearl.

In one of these sentences a comparison is used to express the thought which in the other is expressed directly.

A direct assertion of a likeness between objects of different kinds is called a simile.

"Her teeth are like pearl" is a simile.

"He is as brave as a lion" is a simile, while "He is as patient as Job" is not a simile, but simply a comparison, because the comparison is made between two persons and not between a person and a thing or between things of different kinds.

In a simile the comparison is limited to one point, and is generally indicated by the word *like* or *as*.

Exercises.

I. Study the sentences below. Tell what things are compared, and find all the similes.

1. His eyes were as a flame of fire, and his voice as the sound of many waters. — BIBLE.

2. The righteous shall flourish like the palm tree; he shall grow like a cedar in Lebanon. — BIBLE.

3. Blessed is the man that walketh not in the counsel of the ungodly; he shall be like a tree planted by the rivers of water. — BIBLE.

4. Honesty without principle is like a mirage in the desert, a lake without water.

5. Thy smile is as the dawn of the vernal day.

6. A man in anger is like a chariot without a driver, or a ship in a storm without a pilot.

7. A lie is like the cut of a saber; for though the wound may heal, the scar will remain. — SAADI.

II. Write five similes containing *as*.

Examples: —

As hard as a rock. As sly as a fox.

III. Write five similes containing *like*.

Examples: —

It stirs the heart like the sound of a trumpet.
His words fell soft like snow upon the ground.
He came in smiling like a summer morning.

XXVI. FIGURES OF COMPARISON. — THE METAPHOR.

1. She is very pleasant.
2. Her manners are like sunshine.
3. The sunshine of her manners pleases all.

These sentences have much the same meaning. Which of them contains a simile?

In the third sentence we do not say directly that her manners are like sunshine, but we lead our readers to think so; in other words, we imply it. *The sunshine of her manners* is an implied comparison.

An implied comparison is called a metaphor.

A day when the sun shines may be called *a sunny day*, but we may also say *a sunny face*.

The word *sweet* describes sugar and honey, but we all know what is meant by *a sweet child.*

The words *sunny* and *sweet*, as they are first used in the sentences above, have their literal sense; as they are next used, they have their figurative sense.

A word is used in a literal sense when it has its simplest and most natural meaning. A word has a figurative sense when it is used to carry its idea to an object to which it does not naturally belong.

We use metaphors in everyday speech. If a teacher says, "John, you have recited very well, you may go to the head of the class," she uses a metaphor. She means that John may go to that place in the class which is the same to the rest of the class as the head is to the rest of the body.

A metaphor is said to be explained when its meaning is made clear, and the way is pointed out in which its figurative sense is derived from its literal sense. The metaphor in the sentence, "John, you may go to the head of the class," has just been explained.

Exercises.

I. Explain the following metaphors: —

1. John is at the foot of the class. 2. I have found the root of the trouble. 3. This is the ground of my complaint. 4. Laura, you are a jewel. 5. The metaphor is the gem of figures. 6. You see the fruit of your patient efforts. 7. There is no cloak for your sins. 8. He is the spring of all our joys. 9. Kindness is the golden chain by which society is bound together. 10. Kindness is the music of good will to men, and on this harp the smallest fingers may play.

II. Tell in which of the following expressions the adjective has a literal, and in which a figurative, use :—

1. A hard rock. A hard lesson. A hard winter.

2. A bitter pill. A bitter disappointment. A bitter experience.

3. A tender plant. A tender heart. A tender expression.

4. A heavy responsibility. A heavy weight. A heavy style.

5. A dull boy. A dull knife. A dull day.

6. A smooth story. A smooth rogue. A smooth piece of ice.

7. A burning shame. A burning coal. A burning blush.

Faded Metaphors.

Metaphors so common that we do not regard them as unusual expressions are sometimes called "faded metaphors." Some of the examples below are of faded metaphors.

We talk of *right* conduct, of *fair* dealing, of a town's being *stormed*, of a *flow* of words, of the *light* of nature, of *plucking* from the memory a *rooted* sorrow, of a *torrent* of passion, of *speaking* eyes, of the *standing* of a pupil in his class, etc.; and all these are metaphors. Explain them.

Find ten metaphors in your reading lesson.

Mixed Metaphors.

She came steaming into the room, full sail, like a whirlwind.

Here the movement is compared to a steamboat, a sailing vessel, and a whirlwind, all in the same sentence.

Metaphors are said to be *mixed* when differing metaphors are combined in the same sentence. A sentence which contains mixed metaphors is neither clear nor forcible, and should be carefully avoided.

Tell wherein the following figures are faulty, and improve them:—

1. To take arms against a sea of troubles.
2. Her cheerful disposition, the jewel of her character, was the chain which bound the family together.
3. These are the first fruits of my long study, at last unearthed and brought to light.
4. Wild fancies gamboled unbridled through his brain, and swept away all his firm resolves.
5. Idleness is the rust of the soul and the moth of destruction.
6. The love of money, the root of all evil, lays a snare for the feet of man.
7. I bridle in my struggling muse with pain,
   That longs to launch into a bolder strain.

Figurative and Commonplace Statements.

The thirsty earth absorbed the gentle shower, the flowers raised their drooping heads, and all nature seemed to rejoice in this timely bounty of heaven, but the streets were muddy.

The commonplace clause at the end of this sentence is in strange and unpleasant contrast with the figurative language that precedes.

The beauty of figurative language must not be spoiled by the addition of a commonplace statement.

Exercise.

Show wherein the following sentences are faulty:—

1. The stained-glass window admits a light upon the pulpit as soft and mellow as moonlight, and it cost $300.

2. How sweet the moonlight sleeps upon this bank, and how dry the grass looks.

3. He was a Napoleon in battle, and he was thirty years old.

4. Concerts and lectures, like poetry and periodicals, tend to relieve the mind and instruct it, and Mr. Shaw will deliver his illustrated lecture next Wednesday evening.

5. Calamities came upon him like the inundations of the Nile; but they only strengthened his fixed determination to do right whatever might happen, and he now began to learn stenography.

XXVII. FIGURES OF CONTRAST.—ANTITHESIS.

By contrast we perceive things more clearly, as when a white surface is put beside a black, or a red beside a blue. It is, therefore, a most useful aid to composition.

Here are some examples of words showing contrast in meaning:—

wealth,	poverty;	labor,	rest;	work,	play;
mirth,	sadness;	barren,	fertile;	hot,	cold;
acute,	dull;	polite,	rude;	cautious,	rash.

Exercises.

I. Write ten pairs of contrasted words.

II. Find in your reader five good examples of contrast.

III. Compare the two passages below. Observe that the better use of contrast has made the second clearer and more forcible than the first. Point out the contrasts in the second.

1. Lincoln and Garfield suffered the same fate, though Lincoln died at the close of a heavy war, while the nation was at peace at the time of Garfield's death.

Garfield's terrible fate came upon him instantly, striking him down in the prime of life. Helpless, bleeding, and wounded, he awaited many long weeks of torture, and, at last, the silence of the grave.

2. Lincoln fell at the close of a mighty struggle, in which the passions of men had been deeply stirred. Garfield was slain in a day of peace, when brother had been reconciled to brother, and when anger and hate had been banished from the land.

His terrible fate was upon him in an instant. One moment he stood erect, strong, confident in the years stretching out peacefully before him. The next he lay wounded, bleeding, helpless, doomed to weary weeks of torture, to silence, and the grave. — JAMES G. BLAINE.

Antithesis.

When strongly contrasted words, phrases, or sentiments are presented in similar order and construction, they form a figure of speech called an antithesis; as: —

A proverb is the wit of one, and the wisdom of many.
LORD JOHN RUSSELL.

To err is human; to forgive, divine. — ALEXANDER POPE.

Most balanced sentences are antitheses.

Exercises.

I. Point out the contrasted elements in the following sentences :—

1. He hath cooled my friends and heated mine enemies.

2. We see more of the world by travel, more of human nature by remaining at home.

3. If his jests are coarse, his arguments are strong.

4. Goldsmith has the art of being minute without tediousness, and general without confusion; his language is copious without exuberance, exact without restraint, and easy without weakness.

5. He was too judicious to commit faults, but not sufficiently vigorous to attain excellence.

6. Wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat; because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it. — BIBLE.

7. The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.

8. Knowledge is proud that he has learned so much; wisdom is humble that he knows no more. — COWPER.

9. These papers will forever deserve to be studied, not only for the spirit which they breathe, but for the ability with which they were written. — DANIEL WEBSTER.

10. He who loses wealth loses much; he who loses a friend loses more; but he who loses his courage loses all.
CERVANTES.

11. Be slow of tongue, and quick of eye. — CERVANTES.

II. Find five antitheses and give the source of each.

III. Write five antitheses.

XXVIII. FIGURES OF SUBSTITUTION. — METONYMY AND SYNECDOCHE.

Thus far the figures you have studied have been those of resemblance or contrast. What figures of comparison, or resemblance, have you studied? Give a definition and an example of each. What figure of contrast have you studied? Give a definition and an example.

There is another class of figures which may be called "figures of substitution."

Metonymy is a figure in which the name of one thing is substituted for that of another with which it is in some way associated, and which it suggests when it is mentioned.

There are several kinds of metonymy based upon the relation of: —

1. Cause and effect; as: —

In the sweat of thy face shalt thou eat bread. — BIBLE.

Here *sweat*, which is the effect of labor, is mentioned instead of *labor*, its cause.

2. The container and the thing contained; as: —

He drank a glass of water.

3. The sign and the thing signified; as: —

The pen is mightier than the sword.

Here the *pen*, the sign of writing and literature, and the *sword*, the sign, or emblem, of war, are used instead of the things they signify.

4. The badge and the office; as: —

The Pope bestowed on him the mitre.

That kind of metonymy in which a whole is put for a part, or a part for a whole, is called synecdoche; as: —

Twenty sail appeared on the lake.

Exercises.

I. Point out the metonymies and synecdoches in the following sentences:—

1. I do not ride a wheel, but I am a good oar.
2. The bench gave a hearing to the bar.
3. For their armies they robbed the cradle and the grave.
4. Let me give you some of this dish.
5. Does the kettle boil?
6. In the cup is hidden disease and death.
7. The cross towers above the crescent.
8. His heart is better than his head.
9. In getting his cattle to market, he employed five hands to drive a hundred head.
10. The press is becoming more and more the vehicle of opinion.
11. He has a long purse with which to win beauty.
12. The steel pierced his heart.
13. Gray hairs should be respected.
14. Arise and address the chair.
15. Lift your thoughts higher than the pleasures of the festive board.
16. If the king draws the sword, Parliament holds the purse.
17. It is desirable and necessary that the condition of affairs in Germany should be improved; but it cannot be accomplished by speeches and resolutions of a majority, but only by iron and blood. — BISMARCK.

II. Find five examples of metonymy or synecdoche, rewrite them in plain language, and give them to your classmate from which to reconstruct the original figures.

XXIX. ATTRIBUTIVE FIGURES. — PERSONIFICATION.

Certain figures of speech attribute to the object mentioned some quality which it does not in reality possess, thereby bringing it into a closer relation to the speaker for the sake of vividness of speech.

Personification is a figure of speech in which actions and qualities of living beings are attributed to objects to which they do not belong; as: —

The frowning precipice. [A precipice cannot frown, a face may.]
The raging storm.
Smiling summer.
Upon the hills the moonbeams sleep.
Necessity is the mother of invention.

When we speak of *a sunny face* we use a metaphor, for we make an implied comparison between the face and the bright, pleasing sun.

If we say, "The sun at noon looked down and saw not one," the comparison is not that of a person to the sun, but that of the sun to a person. Comparing things to persons is called "personification," and we have seen that it is really a reversed [changed in order] metaphor.

What figure of speech is *a frowning precipice? a sunny face?* Why are they not the same figure? Is *a smiling face* a figurative or a literal expression? Is *a smiling landscape* a figure? What? Why?

Exercises.

I. Study the following quotations, and tell which words in each show the personification:—

1. A pine tree stood alone on
   A bare, bleak, northern height;
   The ice and the snow they swathe it
   As it sleeps there all in white.

   'T is dreaming of a palm tree
   In a far-off Eastern land,
   That mourns, alone and silent,
   On a ledge of burning sand.
   HEINE.

2. For power, you know, is a fretful thing.
   LEW WALLACE.

3. The Night is mother of the Day,
   The Winter of the Spring. — WHITTIER.

4. Is not Time — relentless Time — shaking, with palsied hand, his almost exhausted hour-glass before thee?
   IRVING.

5. For weeks the clouds had raked the hills
   And vexed the vales with raining,
   And all the woods were sad with mist,
   And all the brooks complaining. — WHITTIER.

6. Take Joy home,
   And make a place in thy great heart for her
   And give her time to grow, and cherish her.
   Then will she come, and oft will sing to thee
   When thou art working in the furrows; aye,
   Or weeding in the sacred hour of dawn.
   It is a comely fashion to be glad;
   Joy is in the grace we say to God. — JEAN INGELOW.

7. The mountains and the hills shall break forth before you into singing, and all the trees of the field shall clap their hands. — BIBLE.

8. I see the beetling Palisades
Whose wrinkled brows forever,
In calms and storms, in lights and shades,
Keep watch along the river.

WILLIAM O. STODDARD.

9. Where the Father of Waters
Seizes the hills in his hands and drags them down to the ocean. — LONGFELLOW.

10. The sun looks o'er, with hazy eye,
The snowy mountain-tops which lie
Piled coldly up against the sky. — WHITTIER.

II. Literature is full of personifications. Look for them as you read.

XXX. ATTRIBUTIVE FIGURES. — APOSTROPHE AND VISION.

Akin to personification is apostrophe, a figure in which the absent are addressed as though present, or the inanimate as if listening; as: —

Ye crags and peaks, I 'm with you once again!

KNOWLES.

O Liberty, can men resign thee,
Once having felt thy generous flame?

ROUGET DE LISLE.

In this figure the speaker attributes presence to absent persons or inanimate things. Personification is also involved in the figure when the object addressed is inanimate.

Exercise.

Point out the apostrophe in each of the selections below. In which is there a personification?

1. O peaceful region of the middle sea!
   O azure bowers and grottos, in which I loved
   To roam and rest! Am I to long for you
   And think how strangely beautiful ye are
   Yet never see you more? — BRYANT.

2. O Tiber! Father Tiber!
   To whom the Romans pray;
   A Roman's life, a Roman's arms
   Take thou in charge this day! — MACAULAY.

3. Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings. — BIBLE.

4. Fortunate men! your country lives because you died. Your fame is placed where the breath of calumny can never reach it, where the mistakes of a weary life can never dim its brightness! Coming generations will rise up and call you blessed. — GARFIELD.

5. O, my son Absalom, my son, my son Absalom! Would God I had died for thee, O Absalom, my son, my son! — BIBLE.

6. Glorious sword, who hast been honored by conferring knighthood on the greatest king in the world, I will never use thee again, save against the infidel, the enemy of the Christian name! — CHEVALIER BAYARD.

7. O Solitude! where are the charms
   That sages have seen in thy face?
   Better dwell in the midst of alarms
   Than reign in this horrible place. — COWPER.

8. Over the seas and far away,
O swallow, do you remember at all,
The nest in the lichened garden wall,
Where you were born one day in spring,
Where the sun looked in through an ivy screen,
And the leaves of the lilac were large and green?

KATHERINE TYNAN.

9. Advance, then, ye future generations! We would hail you, as you rise in your long succession, to fill the places which we now fill, and to taste the blessings of existence where we are passing, and soon shall have passed, our own human duration. We bid you welcome to this pleasant land of the fathers. — WEBSTER.

Akin to apostrophe is vision. In apostrophe we speak to the absent or the inanimate; in vision we represent ourselves as seeing the absent or the imaginary.

Vision is a figure of speech which represents absent or remote things or imaginary scenes as if actually before us.

Exercise.

Study the following examples of vision: —

1. I see them on their winding way,
About their ranks the moonbeams play;
Their lofty deed and daring life
Blend with the notes of victory;
And waving arms and banners bright
Are glancing in the mellow light. — HEBER.

2. Venerable men! you have come down to us from a former generation. Heaven has bounteously lengthened your lives, so that you might behold this joyous day.

DANIEL WEBSTER.

3. I see before me the gladiator lie:
He leans upon his hand — his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him — he is gone,
Ere ceased the inhuman shout which hailed the wretch
who won. — BYRON.

4. Methinks I see it now, — that one solitary, adventurous vessel, the Mayflower of a forlorn hope, freighted with the prospects of a future state, and bound across the unknown sea. I see them now, scantily supplied with provisions; crowded almost to suffocation in their ill-stored prison; delayed by calms, pursuing a circuitous route.
EDWARD EVERETT.

5. We hear the sound of preparation — the music of boisterous drums — the silver voices of heroic bugles. We see the thousands of assemblages and hear the appeals of orators. We see the pale cheeks of women and the flushed faces of men; and in those assemblages we see all the dead whose dust we have covered with flowers. — INGERSOLL.

XXXI. MISCELLANEOUS FIGURES OF SPEECH.

Name the figure or figures of speech in each of the following quotations: —

1. She watches him as a cat would a mouse. — SWIFT.

2. Fret not thyself because of evil doers, for they shall soon be cut down like the grass, and wither as the green herb. — BIBLE.

3. Yet this is Rome, that sat on her seven hills,
And from her throne of beauty ruled the world.
MITFORD.

4. A sunny temper gilds the edges of life's blackest cloud. — GUTHRIE.

5. The first time I read an excellent book, it is to me just as if I had gained a new friend. — GOLDSMITH.

6. Learning is a sceptre to some, a bauble to others.
PROVERB.

7. The honey-bee goes forth in spring like the dove from Noah's ark, and it is not till after many days that she brings back the olive leaf, which in this càse is a pellet of golden pollen upon each hip, usually obtained from the alder or swamp willow. — BURROUGHS.

8. Think of your woods and orchards without birds!
Of empty nests that cling to boughs and beams,
As in an idiot's brain remembered words
Hang empty 'mid the cobwebs of his dreams!
LONGFELLOW.

9. It is not well for a man to think cream and live skim milk. — BEECHER.

10. They [manners] form at last a rich varnish with which the routine of life is washed, and its details adorned.
EMERSON.

11. They have Moses and the prophets. — BIBLE.

12. My days are swifter than a weaver's shuttle. — BIBLE.

13. Gossip is a sort of smoke that comes from the dirty tobacco-pipes of those who diffuse it; it proves nothing but the bad taste of the smoker.

14. One lie must be thatched with another, or it will soon rain through. — DR. OWEN.

15. Hearts are stronger than swords.

WENDELL PHILLIPS.

16. Joy is more divine than sorrow; for joy is bread and sorrow is medicine. — BEECHER.

17. Oh, you shall see him laugh till his face be like a wet cloak ill laid up. — SHAKESPEARE.

18. Occupation is the scythe of time. — NAPOLEON.

19. Why sits Content upon a cottage sill
At eventide, and blesses the coarse meal
In sooty corner? Why, sweet Slumber wait
The hard pallet?
'T is labor savory makes the peasant's fare,
And works out his repose: for Ease must ask
The leave of Diligence to be enjoyed. — S. DAVIES.

20. Ability and necessity dwell in the same cabin.

PYTHAGORAS.

21. As a bird that wandereth from her nest, so is a man that wandereth from his place. — BIBLE.

22. Anger is like a ruin, which breaks itself upon what it falls. — SENECA.

23. A passionate man rides a horse that runs away with him. — MAUNDER'S PROVERBS.

24. The way of the slothful is a hedge of thorns. — BIBLE.

25. Procrastination is the thief of time. — YOUNG.

26. He set up Parliaments by the stroke of his pen, and scattered them with the breath of his mouth. — COWLEY.

27. The sheet anchor of the ship of state is the common school. — DEPEW.

28. As one lamp lights another, nor grows less,
So nobleness enkindles nobleness. — LOWELL.

29. Twice invested with Supreme Magistracy
By the unanimous vote of a free people,
He surpassed, in the Cabinet,
The glories of the field,
And, voluntarily resigning the scepter and the sword,
Retired to the shades of private life.

EPITAPH OF WASHINGTON.

30. Be thou the rainbow in the storms of life. — BYRON.

31. There is a great deal of unmapped country within us, which would have to be taken into account in explanation of our gusts and storms. — GEORGE ELIOT.

32. Music washes away from the soul the dust of everyday life. — AUERBACH.

33. Character, like porcelain ware, must be painted before it is glazed. There can be no change after it is burnt in. — BEECHER.

34. Ceaselessly the weaver Time
Sitteth at his mystic loom,
Keeps his arrowy shuttle flying —
Every thread anears our dying —
And with melancholy chime,
Very low and sad withal,
Sings his solemn madrigal
As he weaves our web of doom:
"Mortals!" thus he, weaving, sings,
"Bright or dark the web shall be,
As ye will it; all the tissues
Blending in harmonious issues
Or discordant colorings;
Time the shuttle drives, but you
Give to every thread its hue
And elect your destiny."

WILLIAM H. BURLEIGH.

35. Give every man thy ear, but few thy voice.

SHAKESPEARE.

36. Mont Blanc is the monarch of mountains:
They crowned him long ago
On a throne of rocks, in a robe of clouds,
With a diadem of snow. — BYRON.

37. Particles are in the sentence like tiny crystals in a watch; they may either be jewels in which the wheels are pivoted, or they may be grains of sand impeding and marring the works. — ARLO BATES.

38. 'T is greatly wise to talk with our past hours:
And ask them, what report they bore to heaven.

YOUNG.

39. Negligence is the rust of the soul, that corrodes through all her best resolves. — OWEN FELLTHAM.

40. Good nature will always supply the absence of beauty, but beauty cannot supply the absence of good nature. — ADDISON.

41. Words are like leaves; and where they most abound
Much fruit of sense beneath is seldom found. — POPE.

42. Boys flying kites pull in their white-winged birds,
You can't do that when you're flying words.

CARLETON.

43. One thorn of experience is worth a whole wilderness of warning. — LOWELL.

44. Give us this day our daily bread. — BIBLE.

45. The Assyrian came down like a wolf on the fold.

BYRON.

46. Experience is a grindstone; and it is lucky for us, if we can get brightened by it, and not ground.

JOSH BILLINGS.

47. Man!
Thou pendulum betwixt a smile and tear. — BYRON.

48. If we do not plant knowledge when young, it will give us no shade when we are old. — LORD CHESTERFIELD.

49. Pride breakfasted with Plenty, dined with Poverty, and supped with Infamy. — BENJAMIN FRANKLIN.

50. If a man empties his purse into his head, no man can take it away from him. An investment in knowledge always pays the best interest. — BENJAMIN FRANKLIN.

51. While Selfishness joins hands with no one of the virtues, Benevolence is allied to them all. — GOLDSMITH.

52. I have a shelf in my study for tried authors; one in my mind for tried principles; and one in my heart for tried friends. — SIR RICHARD CECIL.

53. The hindrances to my writing have been like the little waves of the brooks that look so lovely just now — they have risen one after another close to my side, but when I have looked back I have found the ripples too insignificant to be marked in the distance. — GEORGE ELIOT.

54. Books are the ever-burning lamps of accumulated wisdom. — GEORGE WILLIAM CURTIS.

55. Hope, folding her wings, looked backward, and became regret. — GEORGE ELIOT.

56. The gentleman is solid mahogany; the fashionable man is only veneer. — HOLLAND.

57. Character lives in a man; reputation, outside of him. — HOLLAND.

58. In the scale of the destinies, brawn will never weigh so much as brain. — LOWELL.

59. Anger turns the mind out of doors, and bolts the entrance. — PLUTARCH.

60. It is good to rub and polish our brain against that of others. — MONTAIGNE.

61. The ink of the scholar is more sacred than the blood of the martyr. — MOHAMMED.

62. She paced the floor as restively as a caged panther.

63. Moderation is the silken string running through the pearl chain of all virtues. — BISHOP HALL.

64. A man thirty years old, I said to myself, should have his field of life all ploughed, and his planting well done; for after that it is summer time, with space scarce enough to ripen his sowing. — LEW WALLACE.

65. Uneasy lies the head that wears a crown.

SHAKESPEARE.

66. A small part of the year they depend, like the monkeys, upon wild fruits and herbs. — DRUMMOND.

67. His indolence is just as much a part of himself as his flat nose, and as little blameworthy as slowness in a tortoise. — DRUMMOND.

68. Talent is power, tact is skill; talent is might, tact is momentum. Talent knows what to do, tact knows how to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

LONDON ATLAS.

69. Still sits the schoolhouse by the road,
A ragged beggar sunning. — WHITTIER.

70. As garment draws the garment's hem
Men their fortunes bring with them. — EMERSON.

71. The shaft of insult back returns to him who winged the missile. — GOETHE.

72. But look, the morn in russet mantle clad,
Walks o'er the dew of yon high eastern hill.

SHAKESPEARE.

73. The imagination and the soul themselves were touched with awe in the long resounding glens, and beneath the savage scowl of the angry sky.

JAMES WILSON.

74. War crushes with bloody heel all justice, all happiness, all that is Godlike in man. — CHARLES SUMNER.

75. Is this a time to be cloudy and sad,
When out Mother Nature laughs around,
And even the deep blue heavens look glad,
And gladness breathes from the blossoming ground? — BRYANT.

76. Cultivate not only the cornfields of the mind, but the pleasure grounds as well. — SIR CHARLES WETHERELL.

77. "Having the king in my hands," Cromwell declared in 1647, "I have the Parliament in my pockets."

78. Time but the impression deeper makes,
As streams their channels deeper wear. — BURNS.

79. The long green lances of the corn
Are tilting in the winds of morn. — WHITTIER.

80. The day is done, and the darkness
Falls from the wings of night,
As a feather is wafted downward
From an eagle in its flight. — LONGFELLOW.

XXXII. MINOR FIGURES OF SPEECH. — EXAGGERATION, OR HYPERBOLE. — EUPHEMISM.

There is one general rule for good writing: —

Put the right word in the right place.

The right word will not express more than we mean. Such words as *awful*, *tremendous*, *stupendous*, *extremely*,

perfect, *magnificent*, *glorious*, should not be used unless they fitly express our thoughts. Do not say, "I am tired to death," when you are merely very tired. Do not say, "It is certainly so," when you merely suppose it is so.

Exercises.

I. Improve the following sentences by making any changes you think necessary: —

1. I have been deluged with letters upon this subject.

2. It was a stupendous sight which met our eyes from the top of the building.

3. Miss Abbott is the most charming person that ever lived; she is simply adorable.

4. What has happened to make you look so supremely happy?

5. The crowd was so immense that it was absolutely impossible to get past the store, but I finally succeeded by superhuman efforts.

6. After playing a few moments in the yard the child came in, saying that she was almost frozen.

7. I have thought of you continually to-day; but I had an innumerable number of callers, and could not get away to see you until now.

II. Compare the two following selections, and explain why one is better than the other: —

It was pleasant upon the river. A barge or two went past laden with hay. Reeds and willows bordered the stream; and cattle and gray, venerable horses came and hung their mild heads over the embankment. Here and there was a pleasant village among trees, with a noisy shipping-yard; here and there a villa in a lawn. — WASHINGTON IRVING.

It was perfectly delightful upon the river. We could see barge after barge passing, heaped up with tons upon tons of hay. The banks of the stream presented a dense mass of reeds overtopped by long, waving branches of sad willows, beyond which ancient cattle and still more ancient horses could be seen. There were also lovely little villages, whose calm peace was disturbed only by the tumultuous shipping-yards, and perfectly charming villas surrounded by the loveliest of lawns.

We may intentionally use language that expresses very much more than we actually mean. Such language is called "hyperbole."

A hyperbole is an exaggerated statement.

A hyperbole is often classed among the figures of speech. Macaulay says: "Somebody has said of the boldest figure in rhetoric, the hyperbole, that it lies without deceiving."

The use of hyperbole, while usually absurd in commonplace descriptions, is often effective in vivid descriptions or in passages that portray strong emotion.

Exercise.

Notice the effect of the following hyperboles: —

1. Rivers of water run down my eyes because they keep not thy law. — BIBLE.

2. More fragrant than Arabia sacrificed,
   And all her spicy mountains in a flame. — YOUNG.

3. She press'd to hear — she caught the tale —
   At every sound her blood congeal'd. — PENROSE.

4. When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to mere chinks, and diverging wrinkles appeared around them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun. — HARDY.

5. Will all great Neptune's ocean wash this blood
Clean from my hand? No: this my hand will rather
The multitudinous sea incarnadine,
Making the green one red. — SHAKESPEARE.

6. Ichabod Crane was tall, exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together.
IRVING.

7. It requires a surgical operation to get a joke well into a Scotch understanding. — SYDNEY SMITH.

8. Two hours, whose mighty circle did embrace
More time than might make gray the infant world.
SHELLEY.

9. He upset the fender, and threw the fire-irons down, with a noise as of two thousand tin kettles tied to ten thousand mad dogs' tails. — CHARLES KINGSLEY.

10. I tell thee these, thy sons of the Desert, though they have separately the speed of eagles and the endurance of lions, will fail if they are not trained to run together under the yoke. — LEW WALLACE.

11. Her fresh and innocent eyes
Had such a star of morning in their blue,
That all neglected places of the field
Broke into nature's music when they saw her.
TENNYSON.

12. One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can. — WORDSWORTH.

13. To be young is surely the best, if the most precarious, gift of life; yet there are some of us who would hardly consent to be young again, if it were at the cost of our recollection of Mr. Emerson's first lectures during the consulate of Van Buren. We used to walk in from the country to the Masonic Temple, through the crisp winter night, and listen to that thrilling voice of his, so charged with subtle meaning and subtle music, as shipwrecked men on a raft to the hail of a ship that came with unhoped-for food and rescue. — LOWELL.

In hyperbole the thought is expressed by words that literally mean more than is intended. There is another mode of expression, called "euphemism," which uses words that mean less than is intended. "Surely, to rob one's neighbor is not to be commended" is a euphemism for "To rob one's neighbor is a contemptible crime."

Euphemism is the use of a more agreeable word or expression instead of one indelicate, harsh, or depressing.

Exercise.

Explain the meaning of the following euphemisms: —

1. She lived unknown and few could know
When Lucy ceased to be. — WORDSWORTH.
2. After life's fitful fever he sleeps well. — SHAKESPEARE.
3. Toll for the brave —
The brave that are no more! — COWPER.

4. This hardly corresponds with the fact. [This is an utter falsehood.]

5. He was boarded at the expense of the state. [He was in state's prison.]

6. We only know from England
She sailed far o'er the main,
We only know to England
She ne'er returned again.

7. Tolling, tolling, tolling!
All the bells of the land!
Lo! the patriot martyr
Taketh his journey grand. — LUCY LARCOM.

XXXIII. MINOR FIGURES OF SPEECH — IRONY.

There are three forms of expression, often classed as figures of speech, in which the literal meaning of the words is different from the thought in the mind of the speaker: hyperbole, which expresses more than the speaker means; euphemism, which expresses less than the speaker means; and irony, which expresses the opposite of what the speaker means.

Job, tormented by his friends, who thought themselves so wise, said to them, "No doubt but ye are the people, and wisdom shall die with you." Job's remark is ironical, for he meant that his friends were not the only wise people in the world.

Something in the tone or manner shows whether a speaker means just what he is saying, or whether he is speaking ironically.

When what is said is contrary to what is intended to be understood, the expression is called irony.

Exercises.

I. Explain the irony in the following quotations: —

1. And they [the Israelites] said unto Moses, Because there were no graves in Egypt, hast thou taken us away to die in the wilderness? — BIBLE.

2. What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so; his crime is a fouler one —
God made the old man poor. — WHITTIER.

3. I fear I wrong the honorable men whose daggers have stabbed Cæsar. — SHAKESPEARE.

4. Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, but, when he has reached the ground, encounters him with help?
DR. JOHNSON.

5. And it came to pass at noon, that Elijah mocked them, and said, Cry aloud: for he is a god; either he is talking, or is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked. — BIBLE.

6. Everybody says it, and what everybody says must be true. — COOPER.

7. Because, forsooth,
Our judgments differ, thine must needs be right.
GOETHE.

8. What! "You won't give half the money!" Very well, Mr. Caudle; I don't care. Let the children go in rags; let them stop from church, and grow up like heathens and cannibals, and then you'll save your money, and, I suppose, be satisfied. — DOUGLAS WILLIAM JERROLD.

9. The atrocious crime of being a young man, which the honorable gentleman has with much spirit and decency

charged me with, I shall neither attempt to palliate nor deny. — PITT.

10. He leaned forward suddenly, and clutched Pete by the throat, and the old man and Solomon were fain to interfere actively to prevent that doughty member of the family from being throttled on the spot. Pending the interchange of these amenities, Rick Tyler lay motionless on the ground. — CRADDOCK.

11. It may well be conceived that, at such a time, such a nature as that of Marlborough would riot in the very luxury of baseness. His former treason, thoroughly furnished with all that makes infamy exquisite, placed him under the disadvantage which attends every artist from the time that he produces a masterpiece. Yet his second great stroke may excite wonder, even in those who appreciate all the merit of the first. Lest his admirers should be able to say that at the time of the Revolution he had betrayed his king from any other than selfish motives, he proceeded to betray his country. — MACAULAY.

II. Find several examples of irony in books or newspapers. Report an example of irony heard among your schoolmates.

III. Write in two or three sentences an original example of irony.

XXXIV. MINOR FIGURES OF SPEECH. — EPIGRAM.

An old and common saying which expresses a thought in a condensed form is a proverb; as: —

A bird in the hand is worth two in the bush.

An epigram is condensed in form, and it has also the quality of exciting surprise and interest because of an

apparent contradiction. Many epigrams by being oft repeated have become proverbs.

The child is the father of the man. — WORDSWORTH.

This sentence is both an epigram and a proverb. At first thought the statement seems a contradiction, for the child cannot be the father of the man; but a little reflection shows that the statement is true in the sense that the child develops into the man and has the same characteristics then that he had as a child.

A shrewd observation expressed briefly in a form exciting surprise and yet quickly perceived to be true is called an epigram.

"An epigram is like a bee — a thing
Of little size, with honey and a sting."

Exercises.

I. Explain the meaning of the following epigrams: —

1. Each day is the scholar of yesterday. — PUBLIUS.
2. To be prepared for war is one of the most effectual means of preserving peace. — GEORGE WASHINGTON.
3. He is the richest who is content with the least.
4. A public office is a public trust. — CLEVELAND.
5. Every man is a cause, a country, and an age. EMERSON.
6. Language is the art of concealing thought.
7. The favorite has no friends.
8. Hell is paved with good intentions.
9. Verbosity is cured by a wide vocabulary.
10. The better part of valor is discretion.
11. Fear is the mother of safety.

12. Conspicuous for its absence.

13. Hasten slowly.

14. That which is everybody's business is nobody's business. — IZAAK WALTON.

15. I was never less alone than when by myself.

EDWARD GIBBON.

16. In order to be as good as our forefathers were, we must be better. — WENDELL PHILLIPS.

17. Well begun is half done.

18. Failures are the pillars of success.

19. Dead for two years before his death was he.

TENNYSON.

II. Write ten proverbs.

XXXV. MINOR FIGURES OF SPEECH.—INTERROGATION.—EXCLAMATION.

A statement is sometimes put in the form of a question, not to call forth an answer, but for the sake of rhetorical effect.

"Do you know the story?" is an interrogative sentence that calls for an answer; but Irving's question, "Who does not know the tale as told in the magic page of Shakespeare?" expects no answer, and is a rhetorical question.

In similar manner rhetorical exclamations are often introduced in passages of great dignity or impressiveness, as in Shakespeare's line, "Farewell, a long farewell, to all my greatness!"

When a question or an exclamation is used for rhetorical effect or to emphasize a statement, it is called a rhetorical question or exclamation.

Exercise.

Study the following examples of rhetorical questions and exclamations: —

1. Oh for a lodge in some vast wilderness! — COWPER.

2. Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land? — SCOTT.

3. Canst thou lift up thy voice to the clouds, that abundance of water may cover thee? Canst thou send lightnings, that they may go, and say unto thee, Here we are? — BIBLE.

4. Who goeth a warfare any time at his own charges? Who planteth a vineyard, and eateth not of the fruit thereof? or who feedeth a flock, and eateth not of the milk of the flock? — BIBLE.

5. What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals. — SHAKESPEARE.

6. What fellowship hath righteousness with unrighteousness? and what communion hath light with darkness? and what concord hath Christ with Belial? or what part hath he that believeth with an infidel? — BIBLE.

7. And what is so rare as a day in June?
Then, if ever, come perfect days. — LOWELL.

8. Art thou in misery, brother? This I say,
Be comforted. Thy grief shall pass away.
Art thou elated? Ah! Be not too gay,
Temper thy joy. This, too, shall pass away.
PAUL HAMILTON HAYNE.

9. What sought they thus afar?
   Bright jewels of the mine,
   The wealth of seas, the spoils of war?
   No; 't was a faith's pure shrine. — MRS. HEMANS.

10. Stand! the ground 's your own, my braves!
   Will ye give it up to slaves?
   Will ye look for greener graves?
      Hope ye mercy still?
   What 's the mercy despots feel?
   Hear it in that battle peal!
   Read it on yon bristling steel!
      Ask it, ye who will! — JOHN PIERPONT.

11. Oh, what men dare do! what men may do! what men daily do, not knowing what they do! — SHAKESPEARE.

12. They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means for effectual resistance by lying supinely on our backs and hugging the delusive phantom of hope until our enemies shall have bound us hand and foot?

PATRICK HENRY.

XXXVI. MINOR FIGURES OF SPEECH. — CLIMAX.

As we have seen, emphasis may be gained by expressing a thought in the form of a question or an exclamation. It may also be gained by arranging sentences or parts of sentences so that they increase in significance or intensity.

Words, phrases, clauses, or sentences so arranged as to increase in force in an ascending series form a climax; as: —

I know it, I replied, — I concede it, I confess it, I proclaim it. — HOLMES.

Exercise.

Study the following examples of climax, and notice how much weaker the effect would be if the arrangement in each were changed.

1. Wherever he [Washington] became known, in his family, his neighborhood, his country, his native state, . . . the United States, . . . in foreign courts, throughout the civilized world . . . he, beyond all men, had the confidence of his kind. — GEORGE BANCROFT.

2. We bid you welcome to the healthful skies and the verdant fields of New England. We greet your accession to the great inheritance which we have enjoyed. We welcome you to the blessings of good government and religious liberty. We welcome you to the treasures of science and the delights of learning. We welcome you to the transcendent sweets of domestic life, to the happiness of kindred, and parents, and children. We welcome you to the immeasurable blessings of rational existence, the immortal hope of Christianity, and the light of everlasting truth! — WEBSTER.

3. It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost parricide; but to crucify him — what shall I call it? — CICERO.

4. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. — LORD BACON.

5. Without it [peace] commerce is vain, the ardor of industry is restrained, happiness is blasted, virtue sickens and dies. — CHARLES SUMNER.

6. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the Ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne!

7. Our revels are now ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. — SHAKESPEARE.

XXXVII. MINOR FIGURES OF SPEECH. — FABLE. — PARABLE. — ALLEGORY.

A fable, a parable, or an allegory is a form of writing which gives us two accounts in one set of words; one, the account which the words present in their literal meaning; the other, the truth which these words teach.

A fable teaches by the acts and speech of animals some lesson of practical wisdom or shrewdness.

A parable is a fictitious narrative founded upon scenes or events such as might occur in ordinary life, and expressing a moral or spiritual truth.

A parable extended to considerable length is often called an allegory.

The little girl was very near the mark when she said that "a parable is an earthly story with a heavenly meaning." — W. M. TAYLOR.

Exercises.

I. Tell several fables.

II. What parables can you find in the New Testament?

III. Explain the meaning of the following allegory: —

With skilful hand and true the painter wrought,
  One touch and then another added fair,
And some there were who gathered near to look,
  And stole away, ennobled, unaware.

How was it? — At the nightfall, ere he left
  His long day's work, he gave just one false touch,
And they who came on tiptoe while he slept
  To view the finished picture, marveled much.

A moment of pained stillness, then the wreath
  Of laurel leaves that they had wound to lay
Upon his forehead, trod they underfoot,
  And leaving him to slumber, turned away.

BERTHA G. WOODS.

IV. The most famous allegory is Bunyan's "Pilgrim's Progress." Can you name another allegory?

XXXVIII. MINOR FIGURES OF SPEECH. — ALLUSION.

The effect of bringing into unexpected connection with our present theme some well-known person or incident is often pleasing. When we thus allude to something and form an incidental connection between

that to which we allude and that of which we are speaking, we use an allusion.

An allusion is an expressed or implied comparison between something spoken of and some well-known person or incident of the past.

Exercises.

I. Explain the significance or propriety of the allusions in the following quotations: —

1. When I was a beggarly boy,
   And lived in a cellar damp,
   I had not a friend nor a toy,
   But I had Aladdin's lamp.

   When I could not sleep for cold,
   I had fire enough in my brain;
   And builded with roofs of gold
   My beautiful castles in Spain. — LOWELL.

2. Were I Midas, I would make nothing else but just such golden days as these, over and over again, all the year through. — HAWTHORNE.

3. He was famed for great knowledge and skill in horsemanship, being as dexterous on horseback as a Tartar.

4. Year by year more and more of the world gets disenchanted. Even the icy privacy of the Arctic and Antarctic circles is invaded. We have played Jack Horner with our earth, till there is never a plum left in it.
   LOWELL.

5. Suffer not yourselves to be betrayed by a kiss.
   PATRICK HENRY.

6. He doth bestride the narrow world like a Colossus.
   SHAKESPEARE.

7. Which of us that is thirty years old has not had his Pompeii? Deep under ashes lie life, youth, the careless sports, the pleasures and passions, the darling joy.

THACKERAY.

8. Every great crisis of human history is a Pass of Thermopylæ; and there is always a Leonidas and his three hundred to die in it, if they cannot conquer.

GEORGE WILLIAM CURTIS.

9. He falls like Lucifer, never to hope again.

SHAKESPEARE.

10. He was the Achilles of the war.

11. When a man is rich and successful, other men climb sycamore trees to see him.

12. The sword of Damocles hangs over his head.

13. I pity the man who can travel from Dan to Beersheba and cry "'T is all barren!" — STERNE.

14. A man of maxims only is like a Cyclops with only one eye, and that eye placed in the back of his head.

COLERIDGE.

15. Thus when I shun Scylla, your father, I fall into Charybdis, your mother. — SHAKESPEARE.

16. Every man has in himself a continent of undiscovered character. Happy is he who acts the Columbus to his own soul. — SIR J. STEPHEN.

17. Upon his back a more than Atlas-Load, —
The burden of the Commonwealth, — was laid;
He stooped, and rose up to it, though the road
Shot suddenly downwards, not a whit dismayed.

R. H. STODDARD.

II. Make a list of the allusions which you find in your reading.

CHAPTER VIII.

SECRETARIAL WRITINGS.

I. SECRETARY'S RECORDS.

To THE TEACHER. — The following Chapter on Secretarial Writings is, it is believed, more complete than can be found elsewhere. It will probably not be wise to have your class study all the forms given; but these forms will be useful for reference when in later years your pupils have occasion to write records, reports, resolutions, or credentials.

The pupil will do the best work when the parliamentary proceedings talked of in this Section are brought within range of his own experience by school societies, debating clubs, etc. This work is appropriate and valuable in the last years of grammar-school life. The meetings of pupils held in most schools to settle matters in connection with their graduation will furnish material for occasional exercises of this kind. When a pupil's exercise shows a good understanding of the requirements of these parliamentary writings, and is well written, read it to the class, calling attention to its good points.

The family were gathered around the reading-table in the pleasant sitting-room one night late in October, when Mr. Endicott looked up from his magazine to say to his son, "Robert, have you seen the article on 'The Military Situation in the Philippines,' under 'Topics of the Day,' in the last number of *The Literary Digest?*"

"Yes," answered Robert; "mother and I were talking about it before you came in. That reminds me of something I want to ask you about. In school to-day

Miss Frank had us form a 'Daily Doings Club,' so that we may keep ourselves informed about current events. We elected our officers, and I was chosen secretary. I can't find anything in your books that gives much information about a secretary's duties. Will you tell me what is expected of a secretary in men's societies?"

"Have you decided upon the time for your next meeting, and upon what business shall then come before the club?" asked Mr. Endicott.

"Yes," replied Robert; "we are going to adopt our constitution and by-laws."

"Then," said Mr. Endicott, "when the next meeting is opened, you must hand to the president an order of the business for that session, with a statement of matters to be discussed. You will be ready to call the roll of members if the president asks for it, and also to read anything which he wishes read to the club. At the opening of the meeting the president will ask you to read your record of the last meeting."

"Miss Frank told me to have my record ready, but I am not sure about the way to write it. Must I put in it all the speeches the members made to-day?"

"By no means," replied Mr. Endicott. "A secretary need not report the speeches nor the opinions expressed in a business meeting, but only the results of the votes taken. With the secretary of a social or a literary organization the case is different; he is expected to put into his records brief abstracts of addresses delivered before his society. In making records of business meetings, it is well to mention the name of the person who makes a motion."

"Ought Robert to show his report to the president before the meeting?" asked Mrs. Endicott.

"It is usual for a secretary to do that, so that the president may attest it," said Mr. Endicott. "When the record is read to the club, the members have the right to point out errors or omissions. Then changes may be made in the record either by order of the president, or by motions to amend made by other members."

"Thank you. I think, now, I can get my record ready," said Robert; and his pen was busy for many minutes.

The following is the record he read before The Daily Doings Club at their next meeting: —

Houghton School,
East Saginaw, Mich.,
Oct. 24, 1899.

At the call of their teacher, the pupils of Room 1, Houghton School, assembled in their schoolroom at 4 P.M. this day, to form a club for the purpose of keeping themselves informed respecting current events. The meeting was organized by electing Mr. Alfred Smith president and Mr. Robert Endicott secretary.

After the purpose and methods of such an organization had been explained by the teacher, Miss Frank, several pupils spoke in favor of the plan; and it was at last unanimously voted to form such a club.

A committee, consisting of Miss Mary Steinart, Miss Belle Stevens, and Mr. Joseph Moore, was appointed to prepare a constitution and by-laws to be reported to the club at its next meeting.

On motion of Miss Sarah Peters it was voted that all

pupils of Room 1, Houghton School, should be members of this club. It was voted upon motion of Mr. Samuel Latham that the present president and secretary should serve until the permanent organization of the club. The meeting then adjourned to meet at 4 P.M. on Tuesday next, Oct. 31, 1899.

Robert Endicott,
Secretary.

A true record of proceedings.

Attest: Alfred Smith,
President.

Exercises.

Write in form somewhat similar to the foregoing the records of the first meeting of a school debating society.

The boys of the class may write the record of a meeting for the purpose of organizing a baseball club; the girls, a society for the prevention of cruelty to animals.

Write out in as concise a form as you can a statement of the duties of a secretary.

The record of the second meeting of The Daily Doings Club would begin as follows: —

Houghton School,
East Saginaw, Mich.,
Oct. 31, 1899.

The Daily Doings Club met in Room 1, Houghton School, at 4 P.M., Oct. 31, 1899, the President in the chair.

The minutes of the previous meeting were read by the secretary, and approved.

Write out the remainder of the proceedings, sign, and attest as before.

II. CONSTITUTION AND BY-LAWS.

The constitution and the by-laws of a society are usually reported by a committee appointed for the purpose.

Write the report of the committee appointed to frame the constitution and by-laws of The Daily Doings Club. The following form will be of service: —

To the Members of The Daily Doings Club: —

Your Committee, appointed at a meeting for the preliminary organization of The Daily Doings Club, would respectfully submit the following articles and by-laws, with the recommendation that they be adopted as the constitution and by-laws of this society.

Article I.

Section I. The name of this society shall be ——.

Section II. Its purpose shall be ——.

Article II.

Section I. Any pupil —— may become a member of this society ——.

Section II. In case of failure to ——.

Article III.

Section I. The officers of this society shall be ——.

Section II. The president shall be ——.

ARTICLE IV.

Regular meetings of this society shall be held ——.

ARTICLE V.

This Constitution may be altered or amended ——.

BY-LAWS.

1. FEES. [Here may be inserted some rule in reference to fees of members.]

2. INVITATIONS. [Here may be inserted the conditions on which persons not members may be invited to attend the meetings.]

3. [Here may be inserted any rule that the writer deems necessary.]

All of which is respectfully submitted,

.....
.....
.....
} Committee.

III. AMENDMENTS.

An amendment to any motion, resolution, by-law, or constitution may propose to add certain words, to strike out words, or to strike out certain words and insert others. It is usually provided that amendments to the constitution or the by-laws of a society must be presented in writing at a meeting previous to the one on which action upon the proposed amendment is sought.

Give notice of an amendment proposed to the consti-

tution of The Daily Doings Club, by filling out the following form: —

I hereby give notice that at the next [regular, annual] meeting of this society I shall propose the following amendment to the constitution: —

From Article ....., Section ....., to strike out the words ..... and insert ....., so that the Section shall read ..... .

Olive Thornton.

If two or more persons join in such a notice, the word *I* in the form above is changed to *We*, and each name is signed at the close of the notice.

IV. NOTICES.

The secretary should notify the chairman of every committee of his appointment, and should furnish to him a list of the other members, with a statement of the matters referred to his committee. He should also notify each member of the committee of his appointment thereon, and give the name of the chairman.

It is usually unnecessary for a secretary to notify members concerned of action taken in a meeting at which they were present. But if the action is of particular importance, is complicated, or if parts of it are liable to be forgotten, notice should be sent.

During a meeting of which you were secretary, it was voted to have a public debate on the last Friday

of the month, and James Tirrel, chairman, William Halcross, and Robert Ames were appointed a committee to make the necessary arrangements. Notify each of these persons of this action. Use the following form, making the needed changes: —

The Doyle Ave. Grammar School
Debating Club,
Providence, R. I., Dec. 19, 1899.

Mr. William Halcross.

Dear Sir: —

At the meeting of The Doyle Ave. Grammar School Debating Club, held Dec. 18, 1899, you were elected a member of the Committee on Public Debates, of which committee James Tirrel is chairman.

Yours respectfully,

Harry S. Turner, Secretary.

Exercises.

The Daily Doings Club has had its annual election of officers. As secretary, notify the several officers of their election.

It is the duty of the secretary of a society or of a committee to issue, or post, or serve the notices of its meetings.

As secretary, write a notice of a special meeting of The Daily Doings Club.

By the direction of the chairman of the committee on fines and assessments, write a notice to the members of

the committee to attend a meeting. Imitate the following form: —

Department of Public Schools.
Office of Secretary,
Des Moines, Iowa, Oct. 25, 1899.

Dear Sir: —

You are respectfully requested to attend a meeting of the Finance Committee at the office of the Superintendent, on Friday, Oct. 27, 1899, at 12 o'clock M.

By order of the Chairman,
Eugene R. Field,
Secretary of School Committee.

Mr. Wm. R. Jones.

As secretary of a lecture association, write an announcement of a lecture.

Prepare a short report of the lecture for the morning papers.

V. NOTICE OF REFERENCE.

The High School Outing Club,
Office of Secretary, Bangor, Me.,
June 5, 1899.

Mr. Harold F. Frelinghuysen,
Chairman of the Committee on Finance,
The High School Outing Club.

Dear Sir: At a meeting of The High School Outing Club, the question of an excursion to Moosehead Lake was referred to the Finance Committee, to report what the probable cost of such an excursion would be, and

whether the condition of the finances of the club will warrant the necessary expenditure.

You are requested to report at the next regular meeting.

Yours truly,
George W. Gerald,
Secretary.

Write a notice of a reference to a committee of The Daily Doings Club, of some matter to be reported upon by the committee.

VI. REPORTS OF COMMITTEES.

The report of the finance committee of The High School Outing Club might be as follows: —

Bangor, Me., June 12, 1899.

To the Outing Club of the
Bangor High School: —

The Committee on Finance, to whom on the 5th day of the present month was referred the question of a proposed excursion to Moosehead Lake, with instructions to ascertain the probable cost of such an excursion, and to report whether the condition of the finances of the club will warrant this expenditure, respectfully report,

That they have given due attention to the matter referred to them, and find that a special car seating sixty persons, etc.

Respectfully submitted,
For the Committee,
Harold F. Frelinghuysen,
Chairman.

Copy and complete the foregoing report.

In case the several members of the committee are to sign the report, the form of closing would be: —

Respectfully submitted,

Harold F. Frelinghuysen,
Chairman,
David Stowell,
Secretary,
Andrew Nicholson,
Martin Van Buren,
} Committee.

VII. TREASURER'S REPORT.

A treasurer, for his own safety and that of the society for which he acts, should make frequent and detailed reports. Before these reports are presented to the society, they should be examined and approved by an auditor or an auditing committee appointed for this purpose.

Using the following form as a guide, make out a treasurer's report for some society or club. Notice the certificate of the auditing committee.

TREASURER'S REPORT.

The undersigned, Treasurer of The Daily Doings Club, begs leave to submit the following report for the quarter ending Nov. 1, 1899: —

The balance on hand at the commencement of the quarter was seven dollars and fifty cents. There have been received from all sources during the quarter fifteen dollars and thirty cents. During the same time the

expenses amounted to twelve dollars and seventy cents, leaving a balance on hand of ten dollars and ten cents.

The annexed statement will show in detail the receipts and expenditures.

All of which is respectfully submitted.

Jerome Adams,

Treasurer The Daily Doings Club.

Jerome Adams, Treasurer, in acc't with The Daily Doings Club.

1899.		*Dr.*	1899.		*Cr.*
Aug. 1.	To cash on hand at end of previous quarter	$7.50	Oct. 20.	By subscription for Public Opinion . .	$2.50
Oct. 1.	To membership [15] fees,	3.75		The Week's Current	1.50
Oct. 13.	To sale of papers . . .	4.85		Detroit Free Press .	4.35
" "	To proceeds of entertainment	6.70		Detroit Tribune .	4.35
			By balance		10.10
		$22.80			$22.80

East Saginaw, Mich.,
Nov. 1, 1899.

We hereby certify that we have examined the accounts and vouchers of the Treasurer and find them correct; and that the balance in his hands is ten dollars and ten cents [$10.10].

Phebe Randall, }
Roger Staples, } Auditing Com.

VIII. PREAMBLE AND RESOLUTIONS.

You are a member of a club whose treasurer has just resigned his office on account of his removal to another city. You desire to show him that you recognize the value of his services to the club, and regret his departure. At a meeting of the club, it will be proper for you to introduce the following preamble and resolutions: —

Whereas, Our worthy and respected Treasurer, William F. Carrigan, has resigned his office in this club and

is about to remove to Boston to enter the service of the Old Colony Railroad Company, and whereas, his services to this club have been of special value to its interests; therefore, be it

Resolved, That we place on record our appreciation of the faithfulness, ability, and courtesy with which he has discharged his duties as treasurer of this club, and of that pleasant intercourse which has endeared him to his fellow-members.

Resolved, That we tender to Mr. Carrigan our best wishes for his success in the important position to which he has been called.

Resolved, That an engrossed copy of these resolutions be presented to Mr. Carrigan.

Copy these resolutions in the following form as they will appear when presented to Mr. Carrigan: —

[Heading.]

Mr. Wm. F. Carrigan.

Dear Friend: —

At a meeting of.....

held....., the following resolutions were unanimously adopted:

Whereas, Our.....

.....

.....,

President.

.....,

Secretary.

The use of a preamble to state the occasion for the resolutions that follow, or the reason for them, makes the resolutions more formal, but is not always essential.

Exercises.

You are a member of The Daily Doings Club. Write two resolutions in reference to the management of the club and the use of the periodicals for the coming year.

As secretary send these resolutions to the chairman of the library committee, stating by whom they were introduced, that they have been referred, etc.

The Natural History Society of your school has had an excursion, and has received favors and courtesies from several persons, and also from a society whose hospitality it enjoyed. Write a series of resolutions in acknowledgment.

As secretary write to one of the persons to whom a resolution of thanks has been voted, and send him a copy of the resolution.

The Natural History Society of your school has voted to ask the principal and the assistants in the first room to accompany the society as its guests upon its next excursion. Inform them of the action of the society.

As secretary of a Tailors' Early Closing Association, prepare a resolution relating to the time of closing the tailor shops of the city, and a notice of this action for the city papers.

Write a series of resolutions which you are to introduce at the next meeting of The Daily Doings Club in reference to some recent important political event.

IX. COPY OF RECORD.

A portion of the minutes of a secretary will often be desired for a particular use, and he will be called upon for the part of his records that relates to some special action.

Such an item from the minutes may be given in the following form: —

Providence, R. I.,
In School Committee,
Nov. 28, 1890.

Voted, That "The Leading Facts of American History," by D. H. Montgomery, be used in the successive classes beginning the study of United States history after this date.

Attest:

Henry B. Rose, Secretary.

Another form might be: —

At a Regular [Special] Meeting of The Literary and Social Club, held Jan. 8, 1897, on motion of William Hendry, it was

Resolved, [Ordered, Voted] That ——

Attest:

Reginald Avery, Secretary.

Give a copy of minutes certifying that a contract for building a schoolhouse has been awarded to ——.

Give a copy of minutes showing that a prize for excellence in reading was awarded to —— by the judges selected to make the award.

X. CREDENTIALS.

If the members of an assembly or convention have been elected or appointed to their positions, it is necessary that each should hold some certificate showing that he is entitled to serve as a member. This certificate is usually called the credentials of the member, and should be prepared by the secretary of the body sending these delegates.

A form for credentials is as follows: —

Chicago, Ill.,
Nov. 17, 1890.

To the Twentieth Annual Convention of the League of American Wheelmen:

This certifies that Benjamin Rose has been duly elected a delegate from the Woodlawn Bicycle Club of this city to the Twentieth Annual Convention of the League of American Wheelmen.

Theodore Young, Secretary.

Copy the following form for delegates' credentials: —

DELEGATES' CREDENTIALS.

———— Oct. 6, 1898.
Voting District, No. One.

This is to Certify, That at a meeting of the [Democratic, Republican, Prohibition] Electors of this Voting District, held at the Town House in said District on Thursday, Oct. 6, 1898, pursuant to a regular call of the [Demo-

cratic, Republican, Prohibition] Town Committee, issued under the directions and in conformity with the call of the [Democratic, Republican, Prohibition] State Central Committee, the following Delegates were chosen to attend the State Convention, to be held at ———, on Saturday, Oct. 15, 1898, at 11 o'clock A.M., for the purpose of nominating Candidates for General Officers of the State for the year ensuing:

Delegates' Names. { Nathan D. Sharp,
Andrew F. Harris,
R. O. Robinson.

The said delegates were given power to fill all vacancies in their delegation.

Attest:

Geo. B. Bennett, Chairman. Henry F. Gates, Secretary.

You are clerk of the —— caucus; prepare the credentials of the delegates to the city convention of the —— Party to nominate candidates for mayor and other officers.

You are secretary of the D. A. R. Prepare the credentials of the delegates to the State convention.

XI. PETITIONS.

A petition is not dated. It should begin with the name of the body to which it is addressed, and should next state by whom, that is, by what class of persons, it is signed. The customary formula of conclusion is seen in the petition which follows: —

To the Honorable the City Council of the City of Kalamazoo: —

The undersigned, property owners and residents of the city of Kalamazoo, respectfully represent to your honorable body that Elm Street is in a poor condition, inadequate to the present traffic, and dangerous to public travel.

It is the desire of your petitioners that the said street may be made wider than at present, straightened at several points, and established as an avenue of not less than eighty (80) feet. It is an improvement believed to be of great benefit to the public weal, and of vital interest to a large constituency of taxpayers.

Your petitioners, therefore, most respectfully request that a committee be appointed to make inquiry, and to ascertain and determine the expediency of the aforesaid improvements.

In accordance with which your petitioners will ever pray.

Exercises.

Draw up ready for signature the following papers: —

A petition to the City Council for an improvement in the manner of lighting the city.

A petition to be sent to the legislature asking that a more stringent truant law be passed.

A remonstrance against, or a petition in favor of, a bill before the legislature requiring cities and towns to furnish text-books free to pupils.

CHAPTER IX.

CHOICE OF WORDS.

TO THE TEACHER. — Constant use of the dictionary and much discussion in the class are necessary to the profitable study of this Chapter. Not all the distinctions herein noted are observed by many writers.

The work with words is to be taken up, a little at a time, in connection with other work. The first few minutes of recitations, extending over several months or even longer, should be devoted to exercises in the choice of words.

The fundamental rule for good writing is, "Put the right word in the right place." The place for the word is discussed in the chapter on style. The selection of the right word is treated in this Chapter.

Some of the rules for selecting the right word — rules much easier to learn than to apply — are the following:—

I. Use words grammatically, that is, according to the rules of English grammar.

II. Use words readily understood, that is, short and simple words, if they will answer the purpose.

III. Use words that express exactly your thought.

a. Not general terms, but specific.

b. The right word, not one that means nearly the same.

If you scrupulously follow the directions given in the next seven lessons, you will avoid nine-tenths of the errors commonly made in speech and writing.

I. AGREEMENT OF A VERB WITH ITS SUBJECT.

A verb must agree in number with its subject.

Mistakes are more often made in using the plural form of the verb for the singular, than the singular form for the plural.

CAUTION I. A subject containing two or more parts used together as one subject should have a plural verb; as: —

The lion and the lamb lie down together.

CAUTION II. The use of *each, every, either, neither,* and *many a* in a subject makes it singular; as: —

Every man, woman, and child has rights that must be respected.

CAUTION III. Words joined to a subject by a preposition do not affect the number of the verb; as: —

The captain with his crew was lost.

Select the proper form of the verb in the following examples: —

1. Men [is, are] a noun in the plural number.
2. The carriage and its occupants [was, were] injured.
3. The carriage with its occupants [was, were] injured.
4. Every man [has, have] received [their, his] wages.
5. Twelve dollars a month [is, are] the usual pension rate. [*Twelve dollars* is one sum.]
6. [Is, Are] either of you acquainted with him?
7. One or more trains [has, have] come in since we sat here.
8. One train or more [has, have] come in since we sat here.

11. Who [sit] next to you this term?
12. Who [do] it? Are you sure he [do] it?
13. All the water [run] upon the sidewalk.

IV. THE RIGHT FORM OF THE PRONOUN.

Do not confuse the nominative and objective forms of *I*, *he*, *she*, *we*, *they*, and *who*.

1. Use the nominative form for the subject of a verb.

2. Use the nominative form after *am*, *be*, *is*, *are*, *was*, *were*, and other intransitive verbs.

3. Use the nominative form after *than* or *as* in comparisons.

4. Use the objective form after transitive verbs and after prepositions.

Fill each blank in the sentences below with as many pronouns from the following list as can be used correctly in each case:—

I, me,	he, him,	she, her,
we, us,	they, them,	who, whom.

1. —— like to study grammar.
2. —— likes to study grammar?
3. Is —— as tall as ——?
4. Are —— as old as ——?
5. He called for Mary and ——.
6. There should be no trouble between —— and ——.
7. —— are all here.
8. Did you give it to ——?
9. I gave it to —— of —— you spoke.
10. You and —— are good friends.
11. It was —— —— you saw.

12. All of —— are going.
13. Peter came to see —— and —— went hunting together.
14. —— are stronger than ——.
15. We hope to do as well as ——.
16. —— does as well as —— in history, but —— do better than —— in geography.
17. —— saw Thomas and —— as —— climbed the fence.
18. Did —— see Alice and —— as —— stood on the rock?
19. He is a man —— I know.
20. He is a man —— I know is honest.
21. Is it —— —— has called?
22. Is it —— —— have called?
23. —— will be elected.
24. —— will be elected?
25. —— boys will help ——.
26. It may have been —— —— —— saw.
27. —— will not go with such as ——.
28. There is a difference between a teacher and —— —— —— teaches.
29. —— saw that it was ——.
30. May —— and —— go to the ball game?

V. THE USE OF SHALL AND WILL.

I. *Shall* and *will* in declarative sentences.

To express simple futurity, use *shall* in the first person and *will* in the second and third persons; as:—

I shall go	We shall go
You will go	You will go
Thou wilt go	
He will go	They will go

To express futurity and promise or determination on the part of the speaker, use *will* in the first person and *shall* in the second and third persons; as: —

I will go	We will go
You shall go	You shall go
Thou shalt go	
He shall go	They shall go

The language of the moral law is, man shall not kill; the language of a Law of Nature is, a stone will fall to the earth. — WHEWELL.

In the sentence above, futurity and determination are expressed by *shall;* simple futurity, by *will.*

II. *Shall* and *will* in interrogative sentences.

In questions, use the word [*shall* or *will*] that is expected in the answer.

To learn what is expected as to a future event, use *shall* in the first and second persons and *will* in the third; as: —

Shall I go?	Shall we go?
Shall you go?	Shall you go?
Shalt thou go?	
Will he go?	Will they go?

To learn what is intended or desired in reference to a future act or event, use *shall* in the first and third persons and *will* in the second; as: —

Shall I go?	Shall we go?
Will you go?	Will you go?
Wilt thou go?	
Shall he go?	Shall they go?

Will I? or *Will we?* is used only ironically in the repetition of a statement; as, "You will go." "Will I?"

III. Illustrative sentences.

The following sentences express simple futurity: —

1. A cottage will hold as much happiness as would stock a palace. — HAMILTON.

2. Who listens once will listen twice. — BYRON.

3. Friends, if we be honest with ourselves, we shall be honest with each other. — MACDONALD.

4. I was born an American, I live an American, I shall die an American. — WEBSTER.

5. Prayer will make a man cease from sin, or sin will make a man cease from prayer. — BUNYAN.

6. And, Father Cardinal, I have heard you say,
   That we shall see and know our friends in heaven;
   If that be true, I shall see my boy again.
   SHAKESPEARE.

The following sentences express futurity and promise or determination on the part of the speaker: —

1. Come one, come all, this rock shall fly
   From its firm base as soon as I. — SCOTT.

2. Thou shalt not bear false witness against thy neighbor. — BIBLE.

3. Never mind, my lad, whilst I live thou shalt never want a friend to stand by thee. — IRVING.

4. We will be explorers, though all the highways have their sign-boards and every by-path is mapped.
   A. S. HARDY.

5. Show me a thoroughly contented man, and I will show you a useless one. — SHAKESPEARE.

Fill each blank in the sentences below by *shall*, and again by *will*, and tell the difference in meaning of the sentences so made.

1. He —— not leave here until he pays his bill.
2. I —— be there to meet you.
3. He —— be brought to justice.
4. —— he come?
5. He —— come as soon as he can.
6. John says he —— soon be at the head of his class.
7. You —— find that you are mistaken.

Fill each blank in the following sentences with *shall* or *will*, and explain why you select the auxiliary that you do:—

1. I —— be drowned; nobody —— help me.
2. The lesson —— be so easy that I —— not need to study it.
3. I —— be much obliged to you if you —— do it.
4. The teacher says that the class —— take that lesson again.
5. If they do not come soon, we —— not wait for them.
6. Do you think it —— rain this afternoon?
7. Are you not afraid that you —— select the wrong auxiliary?

VI. SHOULD AND WOULD.

Should and *would* are the past tenses of *shall* and *will*, and in the main the same distinction in their use should be made as in these verbs.

Should is sometimes used to signify *obligation*, and *would* to show *custom* or *desire*; as:—

You should do your work better.

I would that you were a better scholar.

The squirrel would come to me and eat out of my hand.

If we have not all we would, we should praise God for all we have. — SPURGEON.

In subordinate clauses expressing the intention or consent of the subject, use *will* or *would;* otherwise use *shall* or *should.*

If you are in doubt whether to use *shall* or *will*, it is safer to use *shall.* If you are in doubt whether to use *should* or *would*, it is usually safe to use *should.*

Fill each blank in the following sentences by *should*, and again by *would*, and explain the difference in the meaning of the sentences so formed: —

1. He said she —— not do it.
2. If they —— come, we could have a picnic.
3. Elmer said he —— not go to school if they —— move to another town.
4. The teacher thought there —— be a change in his conduct.

Fill each blank in the following sentences with *should* or *would*, and give a reason for your selection: —

1. I —— like to know why I cannot do this.
2. I —— feel hurt if he —— say that to me.
3. If they —— come, we —— not go.
4. I told him I —— be pleased to have him call again.
5. —— you do it, if you were in my place?
6. If he —— invite you, —— you go?
7. Though he —— leave me, yet —— I trust him.
8. I —— scarcely expect any reward, no matter what he —— promise me.

VII. DON'T AND DOES N'T.

Don't should never be used with a subject of the third person singular.

Fill the blanks in the following sentences with *don't* or *does n't*:—

1. He —— know me.
2. Alice and Mabel —— know where I am.
3. We —— wish to go.
4. They —— read the papers.
5. It —— make any difference.
6. He —— feel well.
7. Our class —— recite until afternoon.
8. Why —— you answer?
9. Why —— James speak plainly?
10. That —— answer the question.
11. —— it seem strange that they —— care when they fail?
12. Esther evidently —— understand you.
13. It —— look like a difficult feat.

VIII. FINDING SYNONYMS.

Words very nearly alike in meaning are called synonyms.

Find several synonyms for each of these words:—

noise,	wrath,	recreation,	care,
behavior,	sight,	heed,	fear,
ask,	give,	erase,	increase,
join,	reduce,	tell,	plague,
ludicrous,	famous,	suitable,	huge,
wholly,	merciless,	strong,	gentle,
stubborn,	peevish,	obscure,	dreary,

IX. SELECTING THE RIGHT WORD.

I. Look in the dictionary for the exact meaning of these words, then complete each of the following sentences by using the right word from this list: —

awkward,	neglect,	universal,
clumsy;	negligence;	general.

1. The speaker was very —— in his appearance and —— in his manner.
2. Many girls who are by no means —— have an —— gait.
3. I assure you that such —— shall never happen again.
4. The accident was due to the —— of the switchman, who had hitherto been most careful in his duties.
5. Do not place too much confidence in him, for he is noted for his ——.
6. There is no exception to the —— devastation along the river, and poverty is —— throughout the afflicted region.

II. Complete each of the following sentences by using the right word from this list: —

crowd,	herd,	drove,	shoal,	flock,
swarm,	gang,	crew,	band,	company.

1. A —— of fish had surrounded the ship.
2. There was too great a —— of people for comfort.
3. A —— of cattle now grazes where the house once stood.
4. The —— of bees alighted upon the nearest bough.
5. There was a —— of thieves among the —— of travelers.
6. The horse was so badly frightened by a —— of swine that it became unmanageable.

7. He fired into a —— of wild pigeons and killed many of them.
8. There was a —— of robbers awaiting the train.
9. A —— of wild horses roamed over the prairies.
10. Beneath, a —— of silver fishes glides.
11. A mutiny arose among the ship's ——.
12. How many lambs are there in this ——?

III. Complete each of the following sentences by using the right word from this list, and tell why you prefer each word you select: —

copy, model, pattern, specimen, sample.

1. He carried a small —— of the machine with him.
2. Ask for —— of his best coffee.
3. You may make three —— of this document.
4. Is this the only —— of your work that you can show?
5. The —— of that wall paper is excellent.
6. Here is a large quantity of ——, but we do not keep the articles in stock.
7. He is a great botanist and has many rare ——.

IV. Use each of these words in a sentence in which the other synonym could not so properly be placed: —

artist, artisan; remainder, balance; apology, excuse;
error, mistake, blunder; abandon, forsake, desert.

V. Use each of these words in a sentence in which another word of the list may not be so appropriately used: —

delightful,	pretty,	excellent,	handsome,
lovely,	elegant,	pleasing,	pleasant,
agreeable,	nice,	beautiful,	splendid,
magnificent,	grand,	superb,	majestic,
palatial,	charming,	exquisite,	fine.

Find as many words as you can that may be used instead of *horrid.*

X. USING AS SYNONYMS WORDS NOT SYNONYMOUS.

I. Do not use: —

most for *almost,*	*very badly* for *very much,*
bad for *severe,*	*bad* for *sick* or *ill,*
every for *all* or *entire,*	*good* for *well.*

Most as an adverb means *in the highest degree,* while *almost* means *nearly. Very badly* means *in an evil manner. Bad* is the opposite of *good* and should not be used for *severe* or *sick. Every* means *each one of several. Good* is not an adverb.

Complete each of the following sentences by using the right word or phrase in the brackets: —

1. The engine whistles opposite our house [almost, most] every time it passes.
2. She was unable to come, because of a [bad, severe] headache.
3. I should like to go [very badly, very much].
4. You look as though you felt [bad, ill].
5. Are you [most, almost] ready?
6. I feel very [ill, bad], for I have a [bad, severe] sore throat and a [severe, bad] pain in my side.

7. He was a boy in whom we had [entire, every] confidence.

8. Did you sleep [good, well]?

9. You have written this exercise very [well, good].

10. They have taken [all, every] possible pains.

11. We had [most, almost] decided to leave, and we wanted to [very badly, very much].

II. Do not use:—

how for *that*, *but what* for *that*,
without for *unless*, *and* for *or* or *but*,
had ought for *ought*.

How and *without* are not conjunctions, and hence should not be used instead of the conjunctions *that* and *unless*. *But that*, not *but what*, is correctly used as a compound conjunction. *And* expresses the relation of addition, while *or* expresses an alternative, and *but* an exception or opposition. Never put *had* or *had n't* before *ought*.

Complete each of the following sentences by using the right word or phrase in the brackets, and explain why the other words or phrases in the brackets should not be used:—

1. There is no doubt [but what, that] you will succeed.

2. The canal cannot be finished [without, unless] more funds are furnished.

3. You cannot learn your lesson [unless, without] you study.

4. He told me [how, that] he would go if he could.

5. You said [that, how] the Mayflowers were in bloom.

6. William Paxton said [that, how] thoughts are mightier than armies.

7. I 'll not deny [but what, that] you are right.

8. He [had n't ought, ought not] to have failed.

9. Report is a quick traveler [and, but] an unsafe guide.

10. They enjoy a study like history [and, or] literature.

11. Do you think you [had ought, ought] to go?

12. Truth hits the mark [but, and] falsehood rebounds and strikes him who utters it.

III. Do not use: —

not hardly for *hardly* or *scarcely*,
directly for *as soon as*,
quite a for *a large* or *a considerable*,
real for *very*.

Hardly means *with difficulty*, and *not hardly* would mean *not with difficulty*, or *easily*. *Directly* is an adverb, not a connective. *Quite* is an adverb, hence cannot modify a noun. *Real* means *genuine*, *true*, and is an adjective, not an adverb.

Complete each of the following sentences by using the right word or phrase in the brackets, and explain why the other words or phrases in the brackets should not be used: —

1. [Directly, As soon as] you arrive in the city, call upon my friend.

2. Open the door [directly, as soon as] you hear his footsteps.

3. I saw [a large, quite a] quantity of apples on the ground in the orchard.

4. We [scarcely, don't hardly] expect them this month.
5. It was [very, real] kind in you to come.
6. I shall start [as soon as, directly] I have finished this piece of work.
7. I can [not hardly, scarcely] decide the question.
8. Lucile has grown [real, very] tall.
9. [Quite a, A large] crowd soon collected.

IV. Do not use:—

like for *as* or *as if*, *any* for *at all*,
it transpired for *it happened*, *party* for *person*,
clever for *good-natured*, *except* for *unless*,
aggravate for *vex*, *annoy*, or *provoke*.

Two diminutives should not be used together. Do not say "little brooklet."

Two negatives should not be used for one. Do not say, "She did n't say nothing." Two negatives make an affirmative.

Complete each of the following sentences by using the right word or phrase in the brackets:—

1. I attended the lecture, but was unable to hear [any, at all].
2. She cannot see [at all, any].
3. A strange thing [transpired, happened].
4. I agreed to meet a certain [person, party] in town.
5. It is very pleasant to travel in style [like, as] he does.
6. She is not capable, but very [clever, good-natured].
7. Happiness is not complete [unless, except] it is shared with another.
8. This event [happened, transpired] soon after my arrival.

9. To hear her sing makes me feel [like, as if] I were at home once more.

10. This is the [party, person] to whom I sold my house.

11. A man will never be what he ought to be [except, unless] he knows what he is.

12. He [aggravated, provoked] me by his manner.

13. It was exceedingly [aggravating, provoking] to see the train leave the station just as we arrived.

14. I never was more [annoyed, aggravated].

15. A drenching rain [aggravated, provoked] our discomfort.

V. Do not use:—

among for *between*,
beside for *besides*,
complement for *compliment*,
corporal for *corporeal*,
accept for *except*,
at for *in*,
rather for *very*,
council for *counsel* or *consul*,
credible for *creditable*,
like for *love*,
can for *may*.

Between is used with reference to two only; *among*, with reference to several. *At* is used to indicate place before street numbers and when place is thought of as a point; *in*, to express the idea within. *Beside* and *besides* are usually used with little regard to anything except euphony; but a careful use of them limits *besides* to cases implying addition. *Rather* means moderately, not in so high a degree as very.

A *complement* is a full number or quantity, or that which makes something complete. A *compliment* is an expression of commendation or an act designed to be agreeable. A *council* is a body of legal advisers or a

deliberative assembly. A *counsel* is a lawyer employed in a cause. The word also means advice and exchange of opinions. A *consul* is an officer commissioned to reside in a foreign country to render service to his own country or countrymen.

Corporal means pertaining to the body; *corporeal* means having a material body, not spiritual. We say "corporal punishment," not "corporeal"; but we say, "At death we lay aside our corporeal substance." That is *credible* which may be believed; *creditable*, which is to one's credit. *Accept* and *except* are nearly opposite in meaning. *Accept* means to take to one's self, approve of; *except*, to take out of, to reject. We *like* that which is pleasant or agreeable to us. We *love* that which we have affection for. *May* denotes permission; *can*, power or ability.

Complete the following sentences by using the proper word in the brackets: —

1. What are these [among, between] so many?
2. There he sat [among, between] his two sisters.
3. When he died his estate was divided [among, between] his heirs. (How do you decide which word to use here?)
4. I arrived [at, in] home this evening, and shall remain [at, in] town a few days.
5. He stood [beside, besides] his friend, saying there was none [beside, besides] him whom he loved.
6. Ruth is [rather, very] pretty, but Kate is prettier.
7. Have you your [complement, compliment] of men?
8. What is the [complement, compliment] of the verb in that case?

9. He has learned to pay graceful [complements, compliments].

10. Does the [council, counsel] meet this evening? If so, I must have my [council, counsel] present.

11. America's [counsels, consuls, councils] have served well her commercial interests abroad.

12. I thought it scarcely [credible, creditable], but surely, if true, it was very [credible, creditable] to him.

13. I will [accept, except] your proposal, if you will [accept, except] the farm. (What will be the difference in meaning if you use *accept* for *except* in the latter part of this sentence?)

14. I [like, love] my new book and [like, love] the giver.

15. [May, Can] I be excused from reciting this morning?

16. I know that he [may, can] tell the names of all the common birds.

XI. DISTINCTION IN SYNONYMS.

Some of the words in the exercises which follow are not in the strict sense of the word *synonyms;* but as "words having sufficient resemblance of meaning to make them liable to be confounded together" are usually called "synonyms," it is thought proper to treat them as such. The pupil should tell which sets of words are closely allied in meaning.

I. *Abbreviation* and *contraction.*

These are both shortened forms of words or phrases. In an *abbreviation* letters are omitted from the middle or end of the word; in a *contraction,* from the middle only.

Write five sentences in which there are abbreviations.

Write five sentences in which there are contractions.

II. *Maxim* and *proverb.*

These words apply to short, pithy sayings conveying important truths. A *proverb* has wider vogue than a *maxim.*

Proverbs embody the current and practical philosophy of an age or nation. — FLEMING.

The genius, wit, and spirit of a nation are discovered in its proverbs. — BACON.

As a man's character is known by the company he keeps, so may his intellect be judged by the maxims he admires.

Find several maxims and proverbs. Give the source of each, and state whether it is a maxim or a proverb.

III. *Farther* is used with reference to distance; *further* is used with reference to quantity or degree.

Contemptuous means *expressing contempt; contemptible* means *deserving contempt.*

Explain the difference in meaning between "a contemptuous remark" and "a contemptible remark."

Copy these sentences, selecting the right word from those in brackets: —

1. What [farther, further] proof do you need?

2. Which is [further, farther] from here, New York or Boston?

3. Do you wish to hear anything [farther, further] on this subject?

4. Her face wore a [contemptuous, contemptible] expression as she turned away from those [contemptuous, contemptible] people.

5. His first remark was a [contemptible, contemptuous] one, showing that he considered the matter of little consequence; the second was truly [contemptuous, contemptible], and deserved the scorn with which it was treated.

6. He gave a [contemptuous, contemptible] look at the [contemptuous, contemptible] sum offered for his bravery.

IV. State the distinction in meaning between: —

character and *reputation*, *idle* and *indolent*,
haste and *hurry*, *pride* and *vanity*,
verse and *stanza*.

Use each of these words in a sentence.

V. State the distinction in meaning between: —

delightful and *delicious*, *hope* and *expect*,
common and *mutual*, *qualified* and *competent*.

Use each of these words in a sentence.

VI. State the distinction in meaning between: —

misfortune and *calamity*, *envy* and *jealousy*,
modesty and *humility*, *diligence* and *industry*.

Use each of these words in a sentence.

VII. State the distinction in meaning between: —

custom and *habit*, *should* and *ought*,
couple and *two*, *equivocal* and *ambiguous*.

Use each of these words in a sentence.

VIII. State the distinction in meaning between:—

inability and *disability*, *affect* and *effect*,
discover and *invent*, *propose* and *purpose*,
home, *house*, and *residence*,
redundancy, *tautology*, and *verbosity*.

Use each of these words in a sentence.

IX. State the distinction in meaning between:—

angry and *mad*, *contrary* and *opposite*,
certain and *sure*, *cute* and *cunning*,
apt, *liable*, and *likely*,
costly, *dear*, and *expensive*.

Use each of these words in a sentence.

X. State the distinction in meaning between:—

continual and *continuous*, *defective* and *deficient*,
elder and *older*, *eternal* and *everlasting*,
equable and *equitable*, *luxuriant* and *luxurious*,
fewer and *less*, *healthful* and *healthy*.

Use each of these words in a sentence.

XI. State the distinction in meaning between:—

statement and *assertion*, *deception* and *deceit*,
majority and *plurality*, *series* and *succession*,
famous, *noted*, and *notorious*,
expect, *suppose*, and *suspect*.

Use each of these words in a sentence.

XII. State the distinction in meaning between:—

necessary and *needful*, *oral* and *verbal*,
assert and *claim*, *allude* and *refer*,
complete and *finish*, *sewage* and *sewerage*,
part and *portion*, *news* and *tidings*,
practical and *practicable*.

XIII. In what respects do the following words agree in meaning? In what respects do they differ?

hear and *listen*, *quit* and *leave*,
avenge and *revenge*, *murder* and *assassinate*.

Illustrate by appropriate use in sentences.

XIV. *Adversary, antagonist, competitor, enemy, foe, opponent, rival.*

All these words indicate opposition. They can best be discussed in sets.

Competitors and *rivals* are those working to obtain the same end, which can be gained by but one of them. The words are nearly synonymous, but *rival* is a stronger term than *competitor*, and more widely applicable.

Opponents, adversaries, and *antagonists* are those pitted against each other in some contest. Of these the term implying the most severe struggle is *antagonist*. You would speak of your opponent in a debate, of your adversary in war, of your antagonist in a hand-to-hand encounter.

Competitors, rivals, and *opponents* may be friendly to each other, and it is possible for *adversaries* and *antagonists* to bear each other no ill will.

Enemies and *foes* are those hostile to each other. If this hostility becomes active, then the parties are *foes*. You gain if you prevent your enemy from becoming your foe.

Observe the use of these words in the sentences below. See if any of the other words in this set can be used, and note the difference in meaning.

1. Though we are competitors for the same office, we are not rivals for the support of the purchasable voter.

2. His opponent was no match for him in argument.

3. Yet am I noble as the adversary
I come to cope withal. — SHAKESPEARE.

4. His opponent felt so keenly his sarcasm that he became an antagonist and will remain an enemy.

5. Thy defects to know
Make use of every friend and every foe. — POPE.

6. You and I were long friends; you are now my enemy, and I am yours. — BENJAMIN FRANKLIN.

7. The most noble criticism is that in which the critic is not the antagonist so much as the rival of the author.
ISAAC D'ISRAELI.

8. Do as adversaries do in law,
Strive mightily, but eat and drink as friends.
SHAKESPEARE.

9. He that wrestles with us strengthens our nerves, and sharpens our skill. Our antagonist is our helper.
BURKE.

10. The direst foe of courage is the fear itself, not the object of it; and the man who can overcome his own terror is a hero and more. — MACDONALD.

Use these synonyms correctly in sentences.

XV. *Energy, force, power, strength, vigor.*

These words all signify ability.

Energy is inherent power, and is usually applied to the mind, denoting both the power and the disposition to exercise force. *Strength, vigor,* and *force* apply to both mind and body. *Strength* and *force* are likewise used with reference to material things; in this use *strength* denotes power to resist, while *force* denotes power in operation. *Vigor* is used most appropriately with reference to human beings.

Energy, force, and *strength* may exist without exercise, but power implies effective action. We speak of the strength of materials, but not of their power, energy, or vigor. We may say the force of a blow, not its strength.

Fill the blanks in the following sentences with the appropriate one of this set of synonyms:—

1. A man of —— ought not to yield to the —— of temptation.

2. A man of —— is one who has great —— of will and —— to overcome difficulties.

3. The —— of habit is very great; one needs great —— to subdue it.

4. I admit the —— of your argument and the —— of your case.

5. I have —— to walk; but I have not the ——.

6. What is the difference between a man of —— and a man of ——? (Use as many of the words as are appropriate in this sentence. Answer each question thus asked.)

7. The conditions were such that he could accomplish nothing though he was full of ——.

XVI. *Adapted, appropriate, calculated, fit, intended.*

These words all convey the idea of the suitableness of one thing for another. *Appropriate* means *suitable for the purpose or station. Fit* means *having the necessary qualities.* When we use the word *appropriate* we consider chiefly the qualities in the object to which we declare something suitable. When we use *fit* we consider chiefly qualities in the object which we declare suitable to something else. What is the difference between a gift appropriate to a king and a gift fit for a king?

Adapted means *made fit for. Calculated* means *planned for, made fit by thought for a special purpose. Intended* means *designed for. Calculated* is a stronger word than *intended.* It implies greater mental effort in the plan. A thing may be intended for something for which it is not fit. A tool is intended for a particular use; a machine is calculated for a special work. When a machine is not fit for the use for which it was intended it must be adapted to that use.

Illustrate these words by appropriate use in sentences.

XVII. The words *believe, calculate, expect, guess, imagine, judge, consider,* and *suppose* all imply that action of the mind which is called thought. Each means *to think,* and has, besides, some additional meaning.

To believe means *to regard or accept as true.*

To calculate means *to reckon in order to obtain a result or a conclusion.* Therefore it should not be used instead of *to intend* or *to purpose.*

To expect means *to look forward to* in thought, and has always reference to some coming event. It should never be used, therefore, in reference to a present or a past event.

To guess means *to attempt to hit upon at random.*

To imagine means *to form in the mind an idea of.*

To judge means *to form an opinion about.*

To consider means *to think carefully and deliberately.*

To suppose is *to assume to be true.*

Find the exact meaning of these words in the dictionary, and use each in two sentences. Whenever using one of these words, consider whether it is exactly the right word to express your thought.

XVIII. Discuss the meaning of these groups of words:—

big, great, huge, immense, large, and *vast;*
comical, droll, funny, ludicrous, strange, and *wonderful.*

Illustrate these words by appropriate use in sentences.

XIX. Discuss the meaning of these groups of words:—

economical, miserly, parsimonious, and *prudent;*
allow, permit, suffer, and *tolerate;*
desire, need, want, and *wish.*

Illustrate these words by appropriate use in sentences.

CHAPTER X.

PUNCTUATION.

TO THE TEACHER. — Much practice in punctuation is essential if one would attain skill and confidence.

Every pupil should punctuate all he writes as far as he is able. It is good practice for pupils to tell in accordance with what rules the marks of punctuation found in the reading lesson are used.

The work in punctuation should correspond with the advancement of the class in grammar. See the course of study on page x.

Teachers should frequently dictate a paragraph from the grammar, the reader, or the geography, naming the marks of punctuation to be inserted when their use is beyond the knowledge of the pupils, but holding the pupils responsible for the use of all the other punctuation marks. Pupils may correct their work by referring to the book. They should give the rule for the use of each capital letter and mark of punctuation.

Under punctuation is here included the use of capital and italic letters, the ordinary marks of punctuation, and those of reference and correction.

I. CAPITAL LETTERS.

The following are the leading rules for the use of capital letters: —

I. Begin with a capital letter the first word of every —

1. Sentence.
2. Line of poetry.

3. Quotation, example, precept, or question which is a sentence within a sentence.

4. Phrase or clause separately numbered.

II. Begin with a capital letter —

1. A proper noun.

2. A word derived from a proper noun and an abbreviation of a proper noun.

3. A common noun joined to a proper noun to form a compound name.

Geographical names are by some authorities made an exception to this rule; as, the Mississippi river.

4. A title of honor or office when used in connection with a proper name or when referring to a particular individual.

5. Names of the Deity.

6. Names representing objects as persons.

7. The first word and all important words in the titles of books and headings of compositions, etc.

Title-pages and the titles of chapters are usually entirely in capitals.

8. Names of months, days of the week, festivals, political parties, religious denominations, important historical events, etc.

9. The words *north*, *south*, *east*, and *west* when denoting parts of the country, but not when denoting directions.

III. The words I and O should be capitals, and the letters I, V, X, L, C, D, and M, used as numerals, should usually be capitals.

These letters used as numerals for many references may be small letters.

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These letters used as numerals for many references may be small letters.

Exercise.

Explain the use of the capitals in the following sentences: —

1. A young French officer used to pace his room, exclaiming, "I will be Marshal of France and a great general." He became a great general and died a Marshal of France.

2. Leonardo da Vinci would walk across Milan to change a single tint or the slightest detail in his famous picture of "The Last Supper."

3. Among Miss Alcott's works are "Little Men" and "Little Women."

4. "Whom God's creatures love," the angel fair
Murmured, "God doth bless with angel's care."

5. Nero burned the city of Rome, and laid the blame upon the Christians.

II. ITALICS.

A word from a foreign language when printed in English letters should be in italics.

The common Latin abbreviations, *e.g.*, *etc.*, *viz.*, are usually printed in Roman (common) letters.

When a word is spoken of as a word it should be printed in italics; as: —

The word *manly* has two syllables.

Italics in the Bible signify that the word or words so printed are not translated from the Hebrew or Greek, but are inserted by the translator for explanation.

Words are sometimes printed in italics to render them emphatic.

Words designed by the writer to be particularly emphatic may be underscored in writing.

III. THE PERIOD IN ABBREVIATIONS.

Marks of punctuation are used with words or sentences. Those used with words are three in number; the period [.], the apostrophe ['], and the hyphen [-].

A letter or letters standing for the word or phrase of which they are a part are called an abbreviation. An abbreviation should be followed by a period unless the omission of the letters is indicated by an apostrophe.

Write the abbreviations for the days of the week, and for the months of the year.

Do not use too many abbreviations.

Titles may be abbreviated when joined with proper names, but not when standing alone.

The name of a State may be abbreviated when joined with the name of a town or county, but not otherwise.

Morning, *noon*, and *afternoon* should be expressed by *A.M.* or *a.m.*, *M.* or *m.*, and *P.M.* or *p.m.*, only when the hour is given.

The name of a month may be abbreviated only when used with the day of the month and the year.

Use & in names of firms only.

Use words, not figures, for small numbers, excepting in tables, statistics, numbering of lines, pages, examples, dates, the time of day, and similar cases. Do not begin a sentence with a figure.

I shall call this afternoon (not P.M.).

I live in Massachusetts (not Mass.).

Wheat is fifty cents a bushel (not bu.). (In a bill or similar paper you might write 50 cts. a bu.)

I shall call the first day of December (not Dec.).

IV. THE APOSTROPHE.

An apostrophe is used to show the omission of one or more of the first or middle letters of a word; as:—

They don't want it.
He sailed the deep o'er and o'er.

Sometimes it is uncertain whether the apostrophe or the period should be used in a contraction; as, Sup't or Supt. If the contraction is a familiar one, use the period.

The apostrophe also shows possession.

V. THE HYPHEN.

It will often happen that there is room at the end of a line to write part of a word, but not the whole of it. In this case a word of two or more syllables is divided, one or more of its syllables being written at the end of the line, and the remainder carried to the beginning of the next line. To show that the remainder of the word is to be found in the next line, a hyphen [-] is placed at the end of the first line.

A syllable or a short word should not be divided at the end of a line of writing.

Some words are made up of two or more words; as:—

brother-in-law, half-dollar, vice-president, carving-knife, four-sided, old-fashioned, time-keeper.

Such words are called compound words.

The hyphen should be placed between the parts of a compound word unless the parts have become so

completely united by use as to be pronounced as one word; as: —

workman, upon, withstand, whitewash, bookseller, nobleman.

When two or more words are used as a single adjective they should be united by hyphens; as: —

a never-to-be-forgotten day, a well-known proverb.

A good dictionary is the best authority on the use of the hyphen in compound words.

VI. TERMINAL MARKS.

A mark of punctuation is used to show where a sentence ends, and to indicate what kind of sentence it is. There are three such marks of punctuation; the period [.], the interrogation point [?], and the exclamation point [!].

1. A declarative or an imperative sentence is followed by a period.

2. The title of a book, chapter, article, or other writing is followed by a period.

3. A period is also placed after a subhead, an address, and a signature.

4. Every figure, letter, word, or group of words which stands for a sentence should be followed by the mark of punctuation which would follow the sentence if written at length.

The figures 1, 2, 3, and 4, used to number the rules above, stand for the sentences, "This is rule 1," "This is rule 2," etc., and are therefore followed by periods.

The figure that stands for the number of an example or exercise should be followed by a period. It is not

the custom, however, to put the period after the number of a page or of a line.

Explain the use of the marks of punctuation in the following exercise: —

THE TWO FRIENDS.

George. Will you go?
Charles. Yes.
George. When?
Charles. Now.
George. Good!
Charles. Can Thomas go?
George. No.
Charles. Not go? That 's too bad.

5. An interrogative sentence is followed by an interrogation point.

A sentence which, though interrogative in form, neither implies nor expects an answer, should be followed by an exclamation point; as: —

Who would dare do such a foolhardy deed!

When a question introduces a remark or a quotation, the interrogation point should be used at the end of the question and the remark or question should follow; as: —

What do you think of this proverb of Franklin's? "An empty bag cannot stand upright."

An interrogation point should be used within a sentence, if needed to mark the close of an interrogative clause; as: —

The question, "What shall I do with it? has not entered his mind.

6. An exclamatory sentence is followed by an exclamation point.

7. An interjection, a phrase, or a clause that indicates strong feeling should be followed by an exclamation point.

Whenever an interjection is used in close connection with the words that follow it, the exclamation point should be used only at the end of the phrase or clause; as: —

Alas that folly and falsehood should exist!

VII. THE COMMA IN A SERIES.

Punctuation marks within sentences are single or double. The single marks are the comma [,], the semicolon [;], the colon [:], and the dash [—]. The double marks are the quotation marks [" "], the parentheses [( )], and the brackets [[ ]].

1. Mercury, lead, and tin are metals.
2. From Alaska we obtain furs, fish, and lumber.
3. The leading statesmen of the Revolutionary period were Washington, Franklin, Hamilton, and Adams.
4. Neither envy, jealousy, hatred, nor revenge finds a resting-place in a noble heart.

What three words in the first sentence have the same use? What three words in the second sentence? What four words in the third sentence? What four words in the fourth sentence?

Three or more words or phrases which follow one another, and are used alike in a sentence, are called a series of words or a series of phrases.

The words or phrases of a series should be separated by commas.

If all the terms of a series are connected by conjunctions, the commas should be omitted.

Exercises.

I. Complete the punctuation of the following sentences: —

1. He imagined that he saw the high church towers rising up into the morning sky the town starting into life once more the river glistening as it rolled and the country bright with dew.

2. To gild refined gold to paint the lily
   To throw a perfume on the violet
   To smooth the ice or add another hue
   Unto the rainbow or with taper-light
   To seek the beauteous eye of heaven to garnish,
   Is wasteful and ridiculous excess. — SHAKESPEARE.

II. Explain the punctuation of the following sentences: —

1. Are all thy conquests, glories, triumphs, spoils, shrunk to this little measure? — SHAKESPEARE.

2. All that mankind has done, thought, gained, or been, — it is lying as in magic preservation in the pages of books. CARLYLE.

3. Despair is the offspring of fear, laziness, and impatience.

4. They (books) are cheering or soothing companions in solitude, illness, affliction. — CHANNING.

5. See, O see!
   How every tree,
   Every bower,
   Every flower,
   A new life gives to others' joys. — LORD BRISTOL.

6. Whether ingenious or dull, learned or ignorant, clownish or polite, every innocent man has as good a right to liberty as to life. — BEATTIE.

VIII. THE COMMA WITH WORDS OF ADDRESS.

1. John, you may recite.
2. You, John, may recite.
3. You may recite, John.

What word, denoting the person addressed, do you find in each of these sentences?

A word or an expression representing a person addressed should be separated from the rest of the sentence by a comma or commas.

Find illustrations of this rule in your reader.

Exercises.

I. Complete the punctuation of the following sentences: —

1. Where are you going my pretty maid?
2. Boast not my dear friends of to-morrow.
3. I am dear madam your obedient servant.
4. Can you tell Mary who discovered America?
5. I rise Mr. President to a point of order.
6. I beg sir to acknowledge the receipt of your favor.

II. Explain the punctuation of the following: —

1. Ring out, wild bells, to the wild sky,
   Ring, happy bells, across the snow. — TENNYSON.

2. My lord, and you gentlemen all, this fellow I have known of a long time. — BUNYAN.

3. Ah! my lord Arthur, whither shall I go?

4. Tell me, my secret soul,
   O tell me, Hope and Faith,
   Is there no resting-place
   From sorrow, sin, and death? — McKAY.

5. Ye lightnings, the dread arrows of the clouds!
COLERIDGE.
6. From thee, great God, we spring. — JOHNSON.
7. Squirrel, squirrel, from the nut-tree shade,
Bonny blackbird, come and share with me.
8. Woodman, spare that tree! — MORRIS.
9. Boatman, do not tarry!

IX. THE COMMA SHOWING THE OMISSION OF WORDS.

Providence, R. I., Jan. 25, 1900.

If this is the heading of a letter, it will mean, [This letter is written in] Providence, [which is in the State of] R. I., [on] Jan. 25, [in the year] 1900.

1. To err is human; to forgive, [is] divine.
2. He was a tall, [and] large man.

In these sentences the commas take the place of the words in brackets.

When a word or words readily understood and necessary to the sense are omitted, the omission is usually indicated by a comma.

Exercises.

I. Explain the use of commas in the following sentences: —

1. Nathaniel Hawthorne was born at Salem, Mass, July 4, 1804.

2. He died at Plymouth, N.H., Thursday, May 19, 1864.

3. Books are the best things, well used; abused, among the worst. — EMERSON.

4. To be humble to our superiors is duty; to our equals, courtesy; to our inferiors, generosity. — FELTHAM.

II. Insert the necessary commas in the following sentences: —

1. I met Col. Jones at Saginaw Saginaw Co. Mich. July 4 1887.

2. Columbus set sail from Spain Friday Aug. 3 1492, and discovered the New World Friday Oct. 12 1492.

3. George Washington was inaugurated first President of the United States Thursday April 30 1789.

4. *This* refers to an object near at hand; *that* to an object farther away.

5. Virtue brings its own reward; vice its own punishment.

6. Semiramis built Babylon; Dido Carthage; and Romulus Rome.

7. Luck relies on chance; labor on character. — COBDEN.

8. Iron sharpens iron; scholar the scholar. — TALMUD.

9. Histories make men wise; poems witty; the mathematics subtle; natural philosophy deep; moral philosophy grave; logic and rhetoric able to contend. — BACON.

X. THE COMMA WITH WORDS IN PAIRS, AND AFTER YES AND NO.

Words used in pairs take a comma after each pair; as: —

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. — WEBSTER.

The poor and the rich, the weak and the strong, the young and the old, have one common Father.

Yes or no is equivalent to a clause or a sentence, and is followed by the mark of punctuation which would be used after the clause or sentence for which it stands. See page 219, 4.

According to its use, *yes* or *no* may be followed by a comma, a semicolon, a colon, a period, an interrogation point, an exclamation point, or a dash.

Yes or *no* is usually followed by a comma when it is only a part of an answer; as: —

Will you go with me? Yes, I will.

XI. QUOTATION MARKS.

1. Mr. Ames said to the boys, "You may play ball in my large field."

2. "Thank you, sir," answered the boys, marching off with balls and bats.

3. "Is this a school holiday?" asked a man who was passing by.

4. "Yes," replied Mr. Ames, "it is Arbor Day."

In the first sentence what are the exact words of Mr. Ames? Notice the marks placed around these words. What are the exact words of the boys' answer? In the third and fourth sentences what are the exact words of the speaker? Besides being inclosed in quotation marks, by what other marks are these words separated from the rest of the sentence?

When we repeat the words used by another, or words previously used by ourselves, we are said to quote them.

Quoted words are called a *quotation.*

Direct quotation reports or quotes the exact words in which a thought has been before expressed. Indirect quotation reports the thought, but changes somewhat the form of words in which it was expressed.

He said, "I will do it," contains a direct quotation; *he said that he would do it,* an indirect quotation.

A direct quotation should be inclosed in quotation marks.

A direct quotation should be separated by a comma or commas from the rest of the sentence.

Exercises.

I. Change the following sentences, the direct to the indirect form, and the indirect to the direct: —

1. "Do you know when quotation marks should be used?" was the first question asked of Dorothy.

2. Our teacher told us to put our books away, and she would read to us one of Longfellow's poems.

3. The direction he gave us was, "Be sure that your penmanship is neat and readable."

4. "My style was not formed without great care, and earnest study of the best authors," said Webster.

5. Mr. Lincoln once wrote to one of his clients that he did not think there was any use in carrying on a lawsuit; for he thought that his client was not only not sure of gaining it, but was even quite sure of losing it, and the sooner the suit came to an end the better.

6. "You have long been my friend," said she; "henceforth we are strangers."

7. "Is the route practicable?" inquired Bonaparte.

"It is barely possible to pass," replied the first engineer.

"Then forward," rejoined the consul.

8. When James VI demanded of Thomas Hamilton the secret whereby he had amassed his enormous wealth, the earl replied: "I never defer till to-morrow what can be done to-day, and never trust to another what I can do myself."

9. "Better a small bush," say the Scotch, "than no shelter."

II. Punctuate and capitalize the following: —

1. An old miser had a tame jackdaw that used to steal pieces of money and hide them in a hole the cat saw him

do this and said why do you hide those round shining things that are of no use to you why said the jackdaw my master has a whole chest full of them and makes no more use of them than I do.

2. Michael Angelo used to say trifles make perfection and perfection is no trifle.

3. One day President Jefferson was walking along the street accompanied by a famous Frenchman they met a slave who saluted the president respectfully Jefferson immediately returned the salute what exclaimed the Frenchman do you salute a slave certainly calmly answered Jefferson would you have me inferior to a slave in courtesy.

4. And wherefore do the poor complain
The rich man asked of me
Come, walk abroad with me I said
And I will answer thee.

5. Captain asked a sailor is anything lost if you know where it is no replied the captain well, then said the sailor your silver teapot which just fell out of my hand is not lost for I know that it is at the bottom of the ocean.

III. What is the difference in meaning between the following sentences?

1. Roger says he can punctuate the sentence.
2. "Roger," says he, "can punctuate the sentence."

XII. SINGLE QUOTATION MARKS.

1. "All that time," said the earnest speaker, "these words of Dante, 'Think that to-day will never dawn again,' were ringing in my ears."

2. "I like best the boy who answered, 'I 'll try, sir,'" said the merchant.

In each of these sentences tell the exact words of each speaker. What words quoted by the speaker from some one else are included in these speeches? How are such words punctuated?

A quotation within a quotation is inclosed in single quotation marks.

Exercises.

I. Explain the punctuation of the following sentences: —

1. The boy answered, "My mother said, 'Come home as early as you can.'"

2. "Arthur was reading aloud," said John, "that famous speech of Patrick Henry's in which he says, 'Give me liberty, or give me death!'"

3. The teacher said to her class, "Washington Irving says, 'Stillness of person and steadiness of features are signal marks of good breeding.'"

4. "Have you read 'Uncle Tom's Cabin' yet?" asked the old gentleman.

II. Complete the punctuation of the following sentences: —

1. A friend said to me Sir Isaac Newton near the close of his life said If I have accomplished anything above the average of men, it has been by the power of patient work.

2. The Captain turned to me and asked Who said Experience is a dear school; but fools will learn in no other.

3. Bear in mind said he that Shakespeare says He jests at scars that never felt a wound.

4. Laura quoted said Helen that passage from Longfellow Life is real, life is earnest.

XIII. THE COMMA WITH NOUNS IN APPOSITION.

A noun in apposition with another noun should be set off with its modifiers by commas, unless both nouns are necessary to form the name; as: —

Whittier, the Quaker poet, lived in Massachusetts.
Peter the Hermit preached the first Crusade.

A title or a degree, following the name of a person, is a noun in apposition, and should be separated from the name by a comma.

A common and a proper noun used together as a single name should not be separated by a comma; as:—

The poet Shelley was drowned.

When an explanatory noun or phrase is introduced by the word or, a comma is placed before the or instead of before the noun; as: —

Kerosene, or coal-oil, is found in Pennsylvania.

A clause used in apposition with a noun should be set off by commas; as: —

The provision of the Constitution, that new States may be admitted into the Union, has resulted in the addition of thirty-two States to the original thirteen.

Exercises.

I. Complete the punctuation of the following sentences: —

1. Do not fail in clearness of expression the chief requisite of good writing.

2. Brussels the capital of Belgium is noted for its manufactures of carpets and laces.

3. We left Pitt in the zenith of prosperity and glory the ideal of England the terror of France the admiration of the whole civilized world.

4. Distinguish between *it's* the contraction of *it is* and *its* the personal pronoun.

5. The Naval Academy an academy similar to the Military Academy is located at Annapolis Md.

6. The selectmen or trustees as they are called in some States have the general charge of the executive business of the town.

7. Milton the author of "Paradise Lost" was blind.

8. Diogenes the Greek philosopher lived in a tub.

9. Mohammed was a native of Mecca a city in Arabia.

II. What different meanings will different punctuations of the following sentence give?

The party consisted of Mr. Smith a clergyman his son a lawyer Mr. Brown a Londoner his wife and a little child.

XIV. THE COMMA WITH PARENTHETICAL EXPRESSIONS.

1. This is too hard.

2. That, *too*, is very difficult.

3. Madrid, *which is the capital*, lies in the central part of Spain.

4. The interior of Mexico consists of lofty mountain ranges and high plains, *called tablelands*, lying between them.

5. The peninsula of Alaska, *which is a part of the United States*, is inhabited mostly by Indians and Eskimos.

Read each of these sentences, omitting the part set off by commas. Does each sentence seem complete without the part omitted? The parts set off by commas in these sentences may be called parenthetical.

Parenthetical expressions are those not essential to the meaning nor to the structure of the sentence in which they stand. They are independent expressions or modifying elements loosely connected with the words which they modify.

A parenthetical expression should be separated from the rest of the sentence by a comma or commas.

To which commas in this Section does this rule apply? Write from dictation the illustrative sentences and apply the rule.

The following expressions are frequently used parenthetically: —

accordingly, too, also, consequently, finally, however, indeed, moreover, namely, perhaps, undoubtedly, in fact, in short, in reality, of course, in a word, without doubt, to be sure, as it were, therefore, generally speaking.

Exercise.

Complete the punctuation of the following sentences: —

1. I think notwithstanding what you say that he was right.
2. The child with tears still in her eyes began to smile.
3. The man limped, and his horse too was lame.
4. "We were sure" they said "that you would come."

[What two rules can you give for separating *they said* from the rest of the sentence by commas?]

5. London the largest city in the world is in England.
6. My brother Henry who is older than I attends the High School.

7. I will bring the book she said if I can find it.

8. I saw that the fall fearful as it was had only stunned him and I tried to arouse him.

9. The Mississippi River which is the largest river of North America flows into the Gulf of Mexico.

10. To hold as 't were the mirror up to nature.

SHAKESPEARE.

11. Nothing is more simple than greatness; indeed to be simple is to be great. — EMERSON.

12. Charles in spite of the delay had left England.

XV. THE COMMA WITH WORDS IN CONTRAST.

1. Liberal, not lavish, is kind Nature's hand.

2. Intrinsic worth, and not riches, ought to call forth esteem.

3. As thy day is, so shall thy strength be. — BIBLE.

4. We ought not to betray, but to defend, our country.

Words and phrases placed in contrast to each other should be separated by a comma.

Explain the use of the comma in the illustrative sentences above.

Exercise.

Complete the punctuation of the following sentences:—

1. Success is usually gained not by sudden bound but by steady effort.

2. He was a distinguished statesman but a bad man.

3. The President should be the head of the nation and not of a party.

4. Be familiar but by no means too intimate.

5. The one shall be taken and the other left. — BIBLE.

6. Absent in body but present in spirit.

7. We walk by faith not by sight.
8. Condemn the fault but not the actor of it.
9. I will speak daggers to her but use none.

SHAKESPEARE.

10. I am nothing if not critical. — SHAKESPEARE.
11. Though deep yet clear; though gentle yet not dull.
12. Pardon not wrath is God's best attribute. — TAYLOR.

XVI. THE COMMA WITH WORDS IN THE SAME CONSTRUCTION.

1. Words repeated for the sake of emphasis should be separated from the rest of the sentence by commas; as: —

Come, come, be still.

2. If one of two or more words or phrases which are in the same construction has a modifier that belongs to itself only, this word or phrase with its modifiers should be separated from the rest of the sentence by commas; as: —

The interest of the state, and the interest of their own ambition, impelled them to unite.

3. If three or more words or phrases are in the same construction, they are separated by commas whether they have modifiers or not. If they are all connected by conjunctions, the commas are usually omitted.

See the rule for the comma in a series, page 221.

Exercise.

Complete the punctuation of the following sentences: —

1. I love not the woman that is vain of her beauty nor the man that prides himself on his wisdom.

2. An absolute monarchy is a government in which the sovereign rules according to his own will and has almost entire power over the lives and property of his subjects.

3. If at first you don't succeed try try again.

4. Philip the Second was a small meagre man much below the medium height with thin legs a narrow chest and the shrinking timid air of an habitual invalid.

5. Regret for the past grief at the present and anxiety respecting the future are plagues which affect the generality of men.

XVII. THE COMMA IN COMPOUND ELEMENTS.

1. The clauses of a compound sentence should usually be separated from each other by a comma.

For examples see pages 260–262. See also rule 2, page 240.

2. The parts of a compound predicate, if they are long, or have different modifiers, should be separated by commas; as: —

Beauty flows in the waves of light, radiates from the human face divine, and sparkles in the pathway of every child. It haunts the depths of the earth and the sea, and gleams out in the hues of the shell and the precious stone.

XVIII. THE COMMA WITH ADJECTIVE ELEMENTS.

A phrase or clause limiting a noun or pronoun is restrictive when it cannot be omitted without destroying the sense; as: —

No Vice-President who had become President has died during his term of office.

The tomb of Washington is at Mt. Vernon.

A phrase or clause is explanatory when it gives some additional thought or adds a description; as: —

The Governor, who is the chief executive officer of a state, has the title of "His Excellency."

Having approved the plan, the king put it into execution.

An adjective phrase or clause, unless restrictive, should be separated from the rest of the sentence by a comma or commas.

Exercise.

Complete the punctuation of the following sentences: —

1. Edward apprehensive of danger to the province put it in a position of defense.

2. From the summit of Vesuvius darkly visible in the distance shot a pale meteoric livid light.

3. Our Western prairies stretching as far as the eye can reach and covered with tall grass moving with a wave-like motion in the wind have often been compared to seas.

4. Shakespeare who lived in the reign of Queen Elizabeth was the greatest of all the English poets.

5. The messengers who brought the news of our army's defeat were immediately seized and imprisoned.

6. Happy is the man that findeth wisdom and the man that getteth understanding length of days is in her right hand and in her left hand riches and honor her ways are ways of pleasantness and all her paths are peace.

7. The stars which twinkle are all distant suns shining like our sun with their own light those which do not twinkle are worlds like our earth and are rolling with it about our sun at various distances they are called planets the sun with its planets including the earth is called the solar system.

XIX. THE COMMA WITH ADVERBIAL ELEMENTS.

An adverbial phrase or clause, unless short and closely connected with the word which it modifies, should be set off from the rest of the sentence by a comma; as: —

In old times, kings claimed to rule by Divine right.

At Sheffield, knives, forks, scissors, and cutlery of all kinds are made.

Exercises.

I. Explain the use of the comma in the following sentences: —

1. Beneath the caravan, all is dry and bare; but far in advance, and far in the rear, is the semblance of refreshing waters. The pilgrims hasten forward, and find nothing but sand where, an hour before, they had seen a lake. They turn their eyes, and see a lake where, an hour before, they were toiling through sand. — MACAULAY.

2. Though the mills of God grind slowly, yet they grind exceeding small;
   Though with patience He stands waiting, with exactness grinds He all. — LONGFELLOW.

3. Mont Blanc is the monarch of mountains;
   They crown'd him long ago
   On a throne of rocks, in a robe of clouds,
   With a diadem of snow. — BYRON.

II. Complete the punctuation of the following sentences: —

1. In countries on the seacoast men engage in fishing; where there are fine forests in lumbering; and where there are beds of stone or ores in quarrying and mining.

2. On a frosty morning you may see the panes of glass covered with landscapes mountains lakes and trees blended in a beautiful fairy picture.

3. By the climate of a country we mean its degree of heat or cold moisture or dryness healthfulness or unhealthfulness.

4. On leaving the torrid zone tropical plants gradually disappear; instead of the palm and banana trees we find the beech oak maple and pine.

XX. THE COMMA AFTER THE SUBJECT.

If the subject of a sentence is very long, contains parenthetical elements or commas, or ends with a verb, it may be followed by a comma; as: —

Those Presbyterian members of the House of Commons who had many years before been expelled by the army, returned to their seats.

A new feeling of what is due to the ignorant, the poor, and the depraved, has sprung up in society.

Whatever is, is right.

Exercise.

Punctuate the following sentences, and give reasons for the punctuation: —

1. Dust thou art to dust returnest
   Was not spoken of the soul. — LONGFELLOW.

2. "One soweth and another reapeth" is a verity that applies to evil as well as good. — GEORGE ELIOT.

3. Portia's plea The quality of mercy is not strained failed to move Shylock.

4. What a world of wisdom is found in the words of the poet Life is real life is earnest.

XXI. THE COMMA WITH INDEPENDENT ELEMENTS.

Set off by commas independent elements, unless the exclamation point is required instead.

Complete the punctuation of the following sentences: —

1. His father being dead the prince succeeded to the throne.
2. Peace of mind being secured we may smile at misfortune.
3. To speak candidly I do not understand the subject.
4. The fault dear Brutus is not in our stars.
5. Thy rod and thy staff they comfort me.
6. The prophets do they live forever?
7. Generally speaking the education of the common people is advancing rapidly in the United States.
8. Beautiful yes but it will not last long.
9. How lucky you are to be sure!
10. Well I will try to help you.
11. What then is the happiest time of life?
12. Plato thou reasonest well.
13. We being exceedingly tossed they lightened the ship.
14. This is to say nothing worse reprehensible.
15. Speaking in round numbers he made fifty thousand dollars.
16. There are to confess the truth few who are fully qualified to govern their fellows.
17. Rejoice O young man in thy youth.
18. To make a long story short the carriage was upset.
19. Now speaking frankly this was a great mistake.
20. Being a bashful man he was much disturbed.

XXII. THE SEMICOLON.

1. When as, viz., e.g., i.e., to wit, thus, namely, or that is, introduces an example, a semicolon should be placed before it. These words are usually followed by a comma, a colon, or a colon and a dash.

Find illustrations of this rule.

2. When the clauses of a compound sentence contain commas, they should be separated by a semicolon; as: —

New York was the seat of the government; and as Washington traveled thither from his home in Virginia, he had enthusiastic greetings everywhere.

NOTE. — If the clauses of a compound sentence are short and closely connected, they may be separated by a comma even though they contain commas.

Complete the punctuation of the following sentences: —

1. Toward the source or beginning of a river is up stream and toward the opposite end or mouth is down stream.

2. The temperate countries of the world lie in two zones the northern extends from the Tropic of Cancer to the Arctic Circle the southern from the Tropic of Capricorn to the Antarctic Circle.

3. The town pump once made a speech and this is what it said: Cold water boys is the best drink it purifies everything preserves everything and refreshes everything drink it and you will be healthier and happier than if you drank any other drink.

4. When a writer reasons we look only for clearness when he describes we expect embellishment when he recites or relates we desire plainness and simplicity.

5. The point on the horizon at which the sun rises is called the east at which it sets the west.

6. Eunice has five cents Cora has seven cents which has the more money Eunice or Cora?

3. The semicolon, instead of the period, may be used between complete sentences that are closely connected in thought; as: —

For, lo, the winter is past; the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in the land.

Grief counts the seconds; happiness forgets the hours.

Complete the punctuation of the following lines: —

Greek 's a harp we love to hear
Latin is a trumpet clear
Spanish like an organ swells
Italian rings its silver bells
France with many a frolic mien
Tunes her sprightly violin
Loud the German rolls his drum
When Russia's clashing cymbals come
But Britain's sons may well rejoice
For English is the human voice.

When parts are named and placed in apposition with a word denoting the whole, we have an enumeration of particulars.

4. In an enumeration of particulars, if the parts are separated from each other by commas, they should be separated from the general term by a semicolon; but if the parts are separated by a semicolon, they should be separated from the general term by a colon.

Study the punctuation of the three sentences below. Example 1 is not in the form of an enumeration of particulars, and the punctuation is that of the series.

1. The New England States are Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut.

2. There are six New England States; Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, and Connecticut.

3. New England has six States: Maine, which is noted for its ship-building, its trade in lumber and ice, and its fine harbors; New Hampshire, remarkable for its fine scenery; Vermont, chiefly a grazing country, but noted also for its quarries of marble, soapstone, and slate; Massachusetts, the third State in the Union in the value of its manufactures; Rhode Island, the smallest State in the Union, noted for its manufactures of cotton, wool, iron, and jewelry; and Connecticut, which has a greater variety of manufactures than any other State.

Punctuate the following sentences: —

1. North America has three principal mountain ranges the Rocky Mountains the Cascade Mountains and the Appalachian Mountains.

2. The earth has two motions a daily rotation upon its axis and a yearly revolution around the sun.

3. There are four seasons in temperate climates spring summer autumn and winter.

4. Mankind has been divided into five different races the White or Caucasian Race named from the Caucasus Mountains the Yellow or Mongolian Race which includes the Chinese and Japanese the Red or American Race which includes the American Indians the Black or Ethiopian Race which inhabits the interior of Africa and the Brown or

Malayan Race which includes all the other barbarous inhabitants of the world.

5. Men are not to be judged by their looks habits and appearance but by the character of their lives and conversation and by their work.

XXIII. THE COLON.

A colon is placed after a clause complete in itself but followed by another clause which must be joined in thought with it. A colon indicates a greater separation than a semicolon.

A colon should be placed before a long quotation, a speech, an argument, or a list of particulars when formally introduced.

The comma, instead of the colon, precedes a short quotation closely joined to the rest of the sentence.

Exercises.

I. Explain the punctuation of the following sentences: —

1. When Marmontel was regretting the excesses of the period, Chamfort asked, "Do you think that revolutions are made with rose-water?" — WENDELL PHILLIPS.

2. Commodore Vanderbilt said, "The secret of my success is this: I never tell what I am going to do till I have done it."

3. It is reported of Lord Palmerston, that whenever he engaged a new cook he used to say to him, "I wish you to prepare a good table for my guests: but for me, there must always be a leg of mutton and an apple pie."

4. When the Romans were clamoring, at a time of scarcity, for a distribution of corn at the public expense,

Cato began a speech in opposition to it, thus: "It is hard, fellow-citizens, to address the stomach, because it has no ears." — PASCAL.

II. Punctuate the following sentences: —

1. Fierce he broke forth and dar'st thou then, etc.

2. Ladies and gentlemen The subject before us is of the gravest import.

3. Lincoln when asked once for a pass through the lines refused it in a confidential whisper You know I have n't much influence with this Administration.

4. Among serpents the following may be named anaconda python rattlesnake moccasin asp adder.

III. Observe the use of the colon and the semicolon in the following exercise, and write it from dictation: —

1. We have two sets of teeth: —

1. Temporary.	2. Permanent.

2. Many grammarians divide grammar into four parts: —

1. Orthography.	2. Etymology.
3. Syntax.	4. Prosody.

3. We ought to study diligently for the following reasons: 1. By doing so we strengthen our powers; 2. We gain knowledge that will be of great service; 3. We please our friends; 4. We gain the approval of our own conscience.

The punctuation of sentences is sometimes affected by their arrangement. Observe the punctuation in the following sentences: —

1. We have two sets of teeth, temporary and permanent.

2. Many grammarians divide grammar into four parts; Orthography, Etymology, Syntax, and Prosody.

XXIV. PARENTHESES AND BRACKETS.

Parentheses may be used to inclose words which break the connection between closely related parts of the sentence, and which are not necessary to the sense.

The difference between the use of parentheses and of commas to inclose parenthetical expressions is simply one of degree. The parentheses separate the inclosed words more completely from the remainder of the sentence than the commas do; as: —

I had given a large sum (four cents) for it.
I had given a large sum, four cents, for it.

Brackets are used to inclose some explanation, addition, or correction. They are also used when words not the author's are inserted.

Do not interrupt the thought of a sentence by the needless use of parenthetical remarks.

Compare the two following letters and explain why one is more pleasing than the other: —

I received yours of the 25th ult. (although it did not come to hand until the 6th inst., owing to the recent blockade), and I now take the first opportunity business affords (which is very good of late) of answering it, and which I shall do with as much attention to all your requests as my spare time (which, as I said before, is now very agreeably contracted by the increased business) will permit me, and I think you will find them all fulfilled in about three weeks (or a little later).

Yours of the 25th ult. did not come to hand till the 6th inst., owing to the recent blockade, and this is my first

opportunity for answering it. I fear that my time is too limited, because of an increased amount of business, to permit my paying as much attention to your requests as I should like to do; but you may depend upon my attending to all of them within the next three weeks.

XXV. THE DASH.

1. The dash may be used to denote an abrupt change of thought, or change in the form of expression; as: —

He sometimes counsel takes, — and sometimes snuff.

2. The dash may be used between letters or figures to denote that the intervening letters or figures are to be included; as: —

Grant was President 1869–1876.

3. A dash is often put after a comma or colon at the end of a paragraph or in a broken line; as: —

The following is a portion of President Lincoln's second Inaugural Address: —

Neither party expected for the war the magnitude or the duration which it has already attained.

4. A side head is set off by a period and a dash; as shown in the line below: —

NOTE. — The dash is sometimes used in place of the parenthesis.

Exercise.

Explain the use of the dash in the following sentences: —

1. Gold, — what can it not do, and undo! — SHAKESPEARE.
2. Before my face my handkerchief I spread,
   To hide the flood of tears I did — not shed.

3. The pages of history — how is it that they are so sad?
4. Was there ever — but I will not question.

XXVI. AN EXERCISE IN PUNCTUATION.

Arrange the following in its proper form as poetry, and punctuate it correctly: —

Abou Ben Adhem.

Abou Ben Adhem may his tribe increase awoke one night from a deep dream of peace and saw within the moonlight of his room making it rich and like a lily in bloom an angel writing in a book of gold exceeding peace had made Ben Adhem bold and to the presence in the room he said what writest thou the vision raised its head and with a look made of all sweet accord answered the names of those who love the Lord and is mine one said Abou nay not so replied the angel Abou spake more low but cheerly still and said I pray thee then write me as one that loves his fellowmen the angel wrote and vanished the next night it came again with a great wakening light and showed the names whom love of God had blest and lo Ben Adhems name led all the rest. — Leigh Hunt.

XXVII. MARKS OF CORRECTION.

The caret [∧] shows where something is to be inserted. Words to be inserted may be written above the caret or in the margin.

If a period is to be inserted, place it in the nearer margin and inclose it in a circle [⊙]; if quotation marks or apostrophes are to be inserted, place them in the margin within an angle [$\overset{\prime}{\vee}$ $\overset{\prime}{\vee}$]; if a dash or a hyphen is to

be inserted, place it in the margin between two oblique lines [/—/, /-/]; at the right of a comma, semicolon, colon, interrogation point, exclamation point, or of one or two letters that are to be inserted, draw a single oblique line [,/ ;/ :/ m/]. In all cases show by the use of the caret where the insertion is to be made.

When something is to be omitted, it may be cancelled by an oblique or a horizontal line drawn through it, and a δ [for Latin *dele, erase*] placed in the margin.

When something is to be changed, it may be cancelled, and what is to be inserted may be written above it or in the nearer margin.

If a small letter ought to be a capital, draw two lines under it and write *cap.* in the margin. If a capital letter ought to be a small letter, draw an oblique line through it and write *l.c.* [lower case] in the margin.

If a word is misspelled, the wrong letters should be cancelled, and the right ones written in the margin.

If a new paragraph is to be made, put ¶ at the place where the new paragraph should begin, and also in the margin. If two paragraphs are to be united, draw a line from the last word of the first paragraph to the first word of the second, and put "No ¶" in the margin.

If words are to be transposed, draw a curved line between them over the first and under the second, and write *tr.* [transpose] in the margin.

If by mistake words have been struck out which should remain, place dots under the words that are to remain and write *stet* [Latin for *let it stand*] in the margin.

You should employ these marks of correction in your daily criticism of written work.

Explain the marks of correction in the following lines: —

Cap. make yourselves nests of pleasant thoughts!

No ¶ None of us yet know, for none of us have been

l.e. taught in early Youth, what fairy palaces we ~~we~~ δ

a/ may build of beutiful thoughts proof against all ,/

;/ *tr.* adversity fancies bright, satisfied memories, noble

l.e. *i/* Hstories, faithful sayings, teasure houses ~~from~~ for *r/*

stet. precious ~~and restful~~ thoughts ⊙

— RUSKIN.

XXVIII. SENTENCES ILLUSTRATING RULES OF PUNCTUATION.

RULE VII. The Comma in a Series.

1. Dear, gentle, patient, noble Nell was dead. — DICKENS.

2. A nation may be said to consist of its territory, its people, and its laws. — LINCOLN.

3. O woods, O fountains, hillocks, dales, and bow'rs!
MILTON.

4. The maid improves her charms
With inward greatness, unaffected wisdom,
And sanctity of manners. — ADDISON.

5. Mountains have a grand, stupid, lovable tranquillity.
HOLMES.

6. How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
SHAKESPEARE.

7. His pencil was striking, resistless, and grand.
His manners were gentle, complying, and bland.
GOLDSMITH.

8. Thou wert my guide, philosopher, and friend. — POPE.

9. Let every man be swift to hear, slow to speak, slow to wrath. — BIBLE.

10. Glorious fountain! let my heart be
Fresh, changeful, constant, upward, like thee!
LOWELL.

11. Let no youth leave the school without being thoroughly grounded in the history, the principles, and the incalculable blessings of American liberty. — DEPEW.

12. Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die. — TENNYSON.

13. In its varied scenery, costumes, architecture, street life, canals crowded with flower-laden boats, market plazas thronged with gaily dressed natives, faded church interiors, and abandoned convents,[1] Mexico is the most marvellously picturesque country under the sun.
F. HOPKINSON SMITH.

14. Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report,[1] think on these things. — BIBLE.

RULE VIII. The Comma with Words of Address.

1. I fear thee, ancient Mariner! — COLERIDGE.

2. Who are you, my strangely gifted guest?
HAWTHORNE.

[1] Rule XX, page 238.

3. Confess, old friend, your austere school
Has left your fancy little chance.

WHITTIER.

4. Listen, my children, and you shall hear
Of the midnight ride of Paul Revere.

LONGFELLOW.

5. Fellow citizens, we cannot escape history. — LINCOLN.

6. What dost thou bring to me, O fair To-Day?

JULIA C. R. DORR.

7. Sir, I would rather be right than be president.

HENRY CLAY.

8. Hail, memory, hail! in thy exhaustless mine
From age to age unnumber'd treasures shine.

ROGERS.

9. Ye softening dews, ye tender showers, descend.

THOMPSON.

10. Masters, it is proved already that you are little better than false knaves. — SHAKESPEARE.

11. Praise Him above, ye heavenly host!
Praise Father, Son, and Holy Ghost!

THOMAS KEN.

12. What, my dear Lady Disdain! are you yet living?

SHAKESPEARE.

13. There! Get downstairs, little bag-o'-bones.

DICKENS.

RULE IX. The Comma showing the Omission of Words.

1. The years between
Have taught some sweet, some bitter lessons.

LOWELL.

2. Genius begins great works, labor alone finishes them.

JOUBERT.

3. Do good to thy friend to keep him, to thy enemy to gain him. — BENJAMIN FRANKLIN.

4. The world is a comedy to those that think, a tragedy to those who feel. — HORACE WALPOLE.

5. Then join in hand, brave Americans all!
By uniting we stand, by dividing we fall.
JOHN DICKINSON.

6. John Brown, Jr., of Boston, Mass., a member of Post 16, G. A. R., made an address.

7. A lie which is all a lie may be met and fought with outright,
A lie which is part a truth is a harder matter to fight.
TENNYSON.

8. A man am I grown, a man's work must I do.
TENNYSON.

9. Lincoln was a many-sided man, acquainted with smiles and tears, complex in brain, single in heart, direct as light. — INGERSOLL.

10. Two orators met on the memorable field of Gettysburg. One was gifted in oratory, learned in schools and from books. The other was skilled in the "witchery of speech" as gathered from the river, the forest, the plain. Both spoke. . . . One was a brain effort, the other was a heart effort. One spoke words that were heard, the other words that were felt. One was art, the other was genius. One was Edward Everett,[1] the gifted scholar of New England, the other was Abraham Lincoln,[1] the gifted rail-splitter of the West.— JUDGE TENNEY.

RULE X. The Comma with Words in Pairs, and after *Yes* and *No*.

1. The loves and hates, the hopes and fears, the wit and rude wisdom of our forefathers, have gone into Saxon words.

[1] Rule XIII, page 230.

2. Liberty and Union, now and forever, one and inseparable! — WEBSTER.

3. The woman's cause is man's:[1] they rise or sink
Together, dwarf'd or god-like, bond or free.

TENNYSON.

4. Yea, hope and despondency, pleasure and pain,
We mingle together in sunshine and rain;[2]
And the smile and the tear, the song and the dirge,
Still follow each other like surge upon surge.

WILLIAM KNOX.

5. Right and wrong, justice and crime, exist independently of our country. — GEORGE WILLIAM CURTIS.

6. Yes, sweet it seems across some watery dell
To catch the music of the pealing bell. — HEBER.

7. The wasting pestilence has not alone done this mighty work. No, nor famine, nor war. — JOSEPH STORY.

8. They planted by your care? No. Your oppression planted them in America. — ISAAC BARRÉ.

9. No, I read in the destiny of my country far better hopes, far brighter visions. — JOSEPH STORY.

RULES XI and XII. Quotation Marks.

1. A wind came out of the sea
And said, "O mists, make room for me."
It touched the wood-bird's folded wing
And said, "O bird, awake and sing."
And o'er the farms, "O chanticleer,
Your clarion blow;[2] the day is near."
It shouted through the belfry-tower,
"Awake, O bell! proclaim the hour."

LONGFELLOW.

[1] Rule XXIII, page 243. [2] Rule XXII, page 240.

2. "He who has Nature for his companion," declared Wordsworth, "must in some sense be ennobled by the intercourse."

3. A chieftain to the Highlands bound
Cries, "Boatman, do not tarry!
And I'll give thee a silver pound
To row us o'er the ferry."

THOMAS CAMPBELL.

4. Some said, "John, print it";[1] others said, "Not so."
Some said, "It might do good";[1] others said, "No."

BUNYAN.

5. It was a common saying among the Puritans, "Brown bread and the Gospel is good fare."

MATTHEW HENRY.

6. "You may imitate," says Balzac, "but you may never counterfeit." — HIGGINSON.

7. Do you know who wrote "The Children's Hour"?

8. Marion said, "Do you know who wrote 'The Children's Hour'?" (Notice that in this sentence the ? comes inside of the double quotation marks, while in the seventh sentence it comes outside of them. Can you tell why?)

9. "I read yesterday," said he, "the sentence 'Well begun is half done.'"

10. Dr. Franklin professed to have great faith in the air-balloon.

Some one flippantly said to him, "Of what possible use is a foolish toy like that?"

"What is the use of a helpless new-born infant?" replied he. "Some day it will become a man."

11. Poor Richard says, "Leisure is time for doing something useful."

[1] Rule XXII, page 241.

12. Dare to say "No." To refuse to do a bad thing is to do a good one.

13. "I wonder if Professor Kidder meant anything by it?"

"By what?"

"He advertised to lecture on 'Fools,'[1] and when I bought my ticket, it was marked 'Admit one.'"

14. He replied, "Your version of the Golden Rule must be, 'Do as you are done by.'"

15. "You have not been at work since I was last here," said a visitor in the studio of Michelangelo.

"Indeed,[2] I have," replied the great sculptor. "I have not been idle a day."

"But your statue is just where it was when I last saw it."

"Oh, no, my friend. I have retouched this part and polished that; I have softened this feature and strengthened that muscle; I have tried to give more expression to the lips and more energy to the limbs," said Michelangelo.

"Yes, very likely," said the visitor, "but these are only trifles."

"Trifles they may be," replied the sculptor, "but it is the trifles that make perfection."

16. "I believe I 'll sit down," said Stanton, "and give that man a piece of my mind."

"Do so," said Lincoln; "write him while you have it on your mind. Make it sharp. Cut him up."

Stanton did not need a second invitation. It was a crusher which he read to the President.

"That 's right," said Lincoln; "that 's a good one."

"Whom can I get to send it by?" mused the Secretary.

[1] Rule XVII, page 235. [2] Rule XIV, page 232.

"Send it!" replied Lincoln; "send it! Don't send it at all. Tear it up. You have freed your mind on the subject. That is all that is necessary. Tear it up. You never want to send such letters. I never do."

RULE XIII. The Comma with Nouns in Apposition.

1. William Cullen Bryant, an American poet, wrote "Thanatopsis" at the age of seventeen.

2. I am going to admit the readers of this column, that choice little band of advisers, into my confidence.

EDWARD EVERETT HALE.

3. The popular game, lawn-tennis, is mentioned in Herodotus.

4. This proposition, that paper money should be made a full legal tender, has been fully discussed.

5. There is no difficulty in this last rule, Speak every day to some one whom you know to be your superior, if you remember that the people you see with your eyes are not your only companions.

6. Our second mother, Habit, is also a good mother.

AUERBACH.

7. The chit-chat of an idle squirrel, the noisy denizen of the hollow tree, the mendicant friar of a large parish, the absolute monarch of a dozen acorns. — LONGFELLOW.

8. This is truth the poet sings,
That a sorrow's crown of sorrow is remembering
happier things. — TENNYSON.

9. The general, even he, that rock of valor and patriotism, exclaimed, "They can't do it! They will never reach the top." — GEORGE WILLIAM CURTIS.

10. Must one rash word, th' infirmity of age,
Throw down the merit of my better years? — ADDISON.

11. But Hope, the charmer, linger'd still behind.

THOMAS CAMPBELL.

12. His only son, a beautiful and valiant youth, was pierced through the heart with a javelin. — GIBBON.

13. Out of this nettle, danger, we pluck this flower, safety. — SHAKESPEARE.

14. It became necessary to remove this rebel, this monster, this serpent, this firebrand. — THACKERAY.

15. Our fathers, the Pilgrims, before they left the vessel drew up a simple constitution of government. — EVERETT.

16. My country, 't is of thee,
Sweet land of liberty,
Of thee I sing. — SAMUEL FRANCIS SMITH.

RULE XIV. The Comma with Parenthetical Expressions.

1. When the Prince of Wales, now Edward VII, was in Philadelphia in 1860, so the story runs, he was greatly interested in hunting up relics of the Revolutionary period.

2. The palm tree, the Arabs say, stands with its feet in salt water and its head in the sun.

3. I think, notwithstanding what you say, that he was right.

4. Hercules, you must remember, was a remarkably strong man.

5. Make sure that, however good you may be, you have your faults;[1] that, however dull you may be, you can find out what they are; and that, however slight they may be, you would better make some patient effort to get quit of them. — RUSKIN.

[1] Rule XXII, page 240.

6. Some writers, in an attempt to be funny, are ridiculous.

7. It is a strange thing how little, in general, people know about the sky. — RUSKIN.

8. Great men stand for great virtues,[1] and, doing them worship, we elevate ourselves. — HENRY GILES.

9. Tale-bearers, as I said before, are just as bad as the tale-makers. — SHERIDAN.

10. The reasonable man has long since agreed that intemperance is one of the greatest, if not the greatest, of all evils among mankind. — LINCOLN.

11. All the parts of the Old Testament, though written by so many different penmen, and in ages so remote, harmonize one with another. — EDWARDS.

12. And I 'm to be 'finished' by travel,
Whatever 's the meaning of that. — BRET HARTE.

13. Every man feels, and not strangely, that there never were such experiences of life as his own. — BEECHER.

14. It has been a thousand times observed, and I must observe it once more, that the hours we pass with happy prospects in view are more pleasing than those crowned with fruition. — GOLDSMITH.

15. Beware of desperate steps! The darkest day,
Live till to-morrow, will have pass'd away. — COWPER.

RULE XV. The Comma with Words in Contrast.

1. Honest error is to be pitied, not ridiculed.
LORD CHESTERFIELD.

2. I am not a Virginian, but an American.
PATRICK HENRY.

[1] Rule XVII, page 235.

3. How much better it is to weep at joy, than to joy at weeping! — SHAKESPEARE.

4. He was not of an age, but for all time. — BEN JONSON.

5. The better day, the better deed. — MIDDLETON.

6. Not dead, but gone before. — ROGERS.

7. To err is human, to forgive divine. — POPE.

8. Not hate, but glory, made these chiefs contend.
POPE.

9. I am always in haste, but never in a hurry. — WESLEY.

10. Where law ends, tyranny begins. — WILLIAM PITT.

11. It is better to fight for the good, than to rail at the ill. — TENNYSON.

12. We love our country much, but mankind more.
CHANNING.

13. When fear creeps in at the front, honesty steals out at the back. — TENNYSON.

RULE XVI. The Comma with Words in the Same Construction.

1. Break, break, break,
On thy cold gray stones, O Sea! — TENNYSON.

2. Alone, alone, all, all alone,
Alone on a wide, wide sea! — COLERIDGE.

3. It is our nature to desire a monument,[1] be it slate or marble, or a pillar of granite, or a glorious memory in the universal heart of man. — HAWTHORNE.

4. Long, long be my heart with such memories fill'd.
MOORE.

5. She said, "I am aweary, aweary,
I would that I were dead." — TENNYSON.

[1] Rule XVII, page 235.

6. Merrily, merrily shall I live now. — SHAKESPEARE.

7. He has paid dear, very dear, for his whistle.

FRANKLIN.

8. Like a river down the gutter roars
The rain, the welcome rain. — LONGFELLOW.

9. Study is the bane of boyhood, the ailment of youth, the indulgence of manhood, and the restoration of age.

LANDOR.

10. Next come those neighbors twain,
Fair, fickle, courtly France, and sombre Spain.

R. H. STODDARD.

11. He [Washington] was now in the vigor of his days, forty-three years of age, stately in person, noble in demeanor, calm and dignified in his deportment. — IRVING.

12. She tripped away cheerfully down the hard, stony road, along the path of the bright brook, through a little piece of waving pine forest, next through some huckleberry pastures and patches of sweet-fern bushes, then through a long piece of shady forest. — MRS. STOWE.

RULE XVII. The Comma in Compound Elements.

1. Our doubts are traitors,
And make us lose the good we oft might win
By fearing to attempt. — SHAKESPEARE.

2. If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. — SHAKESPEARE.

3. God made him, and therefore let him pass for a man.

SHAKESPEARE.

4. In small proportions we just beauties see,
And in short measures life may perfect be.

BEN JONSON.

5. Experience keeps a dear school, but fools will learn in no other. — FRANKLIN.

6. Because half a dozen grasshoppers under a fern make the field ring with their importunate chink, whilst thousands of great cattle, reposing beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that those who made the noise are the only inhabitants of the field. — EDMUND BURKE.

7. Health lies in labor, and there is no royal road to it but through toil. — WENDELL PHILLIPS.

8. Lose an hour in the morning, and you will be all day hunting for it. — SIR CHARLES WETHERELL.

9. Had I served God as diligently as I have the king, he would not have given me over in my gray hairs.

CARDINAL WOLSEY.

10. I recommend you to take care of the minutes, for the hours will take care of themselves. — LORD CHESTERFIELD.

11. Put your trust in God, but be sure to see that your powder is dry. — OLIVER CROMWELL.

12. What 's done we partly may compute,
But know not what 's resisted. — BURNS.

13. In truth, O judges, while I wish to be adorned with every virtue, yet there is nothing which I can esteem more highly than the being and appearing grateful. — CICERO.

14. Napoleon I. said of Washington: "Posterity will talk of him with reverence as the founder of a great empire, when my name shall be lost in the vortex of revolutions."

15. Woe unto him that is never alone, and cannot bear to be alone. —HAMERTON.

16. When the iron is hot, strike. — HEYWOOD.

17. So said he, and poised his far-shadowing spear, and hurled, and smote on the round shield of the son of Priam. — HOMER.

18. A moral, sensible, and well-bred man
Will not affront me, and no other can. — COWPER.

19. He found success most sweet
Who, having tried and failed,
The lesson of defeat
Upon his standard nailed,
Then straightway bade his soul
Take up the task begun,
Nor paused until the goal
Of his desire was won.

FRANK DEMPSTER SHERMAN.

RULE XVIII. The Comma with Adjective Elements.

1. I consider a human soul without education like marble in a quarry, which shows none of its inherent beauties until the skill of the polisher fetches out the colors. — ADDISON.

2. Mishaps are like knives, that either serve us or cut us, as we grasp them by the blade or the handle. — LOWELL.

3. Fifteen states have a greater water surface than the land area of Rhode Island, which is one thousand and fifty-three square miles.

4. Learn to be good readers, which is perhaps a more difficult thing than you imagine. — CARLYLE.

5. Oaks, that flourish for a thousand years, do not spring up into beauty like a reed. — G. C. LEWIS.

6. On mounting a rising ground, which brought the figure of his fellow-traveller in relief against the sky,

gigantic in height, and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless! — IRVING.

7. I count him a great man who inhabits a higher sphere of thought, into which other men rise with labor and difficulty. — EMERSON.

8. There are two men in the world who are perfectly happy. The first is the wholly ignorant man, who is happy because he thinks that he knows everything. The second is the really learned man, who is happy because he knows that there will always be something for him to learn. — PERSIAN PROVERB.

9. There is America, which at this day serves for little more than to amuse you with stories of savage men and uncouth manners, yet shall, before you taste death, show itself equal to the whole of that commerce which now attracts the envy of the world. — EDMUND BURKE.

10. Praise God, from whom all blessings flow!

THOMAS KEN.

11. No man is good for anything who has not learned the easy, prompt, cheerful submission of his will to rightful authority. — WASHINGTON GLADDEN.

12. Dikes, that the hands of the farmers had raised
with labor incessant,
Shut out the turbulent tides. — LONGFELLOW.

13. Men are like sheep, of which a flock is more easily driven than a single one. — WHATELY.

14. Some men are like pyramids, which are very broad when they touch the ground, but grow narrow as they reach the sky. — BEECHER.

15. Sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.

SHAKESPEARE.

16. The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.

SHAKESPEARE.

17. God helps them that help themselves. — FRANKLIN.

18. The Chinese who is in every respect fit for citizenship is excluded, while the Portuguese or Italian who is absolutely unfit is admitted. — SENATOR HOAR.

[What different meaning will be given to this sentence by placing a comma before each relative clause?]

RULE XIX. The Comma with Adverbial Elements.

1. At the close of the seventeenth century, the Dutch were the true rulers of Europe.

2. Where the average of virtue and intelligence is high, higher forms of government are possible. — W. T. MILLS.

3. Before the fight began, he hoisted a flag over his vessel, the *Lawrence*, bearing the words, "Don't give up the ship."

4. In whatever we attempt, attention is of prime importance.

5. In the Acadian land, on the shores of the Basin of Minas,
Distant, secluded, still, the little village of Grand-Pré
Lay in the fruitful valley. — LONGFELLOW.

6. Nearer, ever nearer, among the numberless islands,
Darted a light, swift boat, that sped away o'er the water. — LONGFELLOW.

7. In the cold and darkness, a poor little girl with bare head and naked feet roamed through the streets.

ANDERSEN.

8. How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain! — LONGFELLOW.

9. From gray sea-fog, from icy drift,
From peril and from pain,
The home-bound fisher greets thy lights,
O hundred harbored Maine! — WHITTIER.

10. In that delightful land which is washed by the Delaware's waters,
Guarding in sylvan shades the name of Penn the apostle,
Stands on the banks of its beautiful stream the city he founded. — LONGFELLOW.

11. And, with the morn, those angel faces smile,
Which I have loved long since, and lost awhile.
NEWMAN.

12. Ages ago, in Magnesia in Asia Minor, were found certain hard black stones which possessed a remarkable property of attracting to themselves bits of iron and steel. These the ancients called magnets, from the name of the locality in which they were found. — PARK BENJAMIN.

13. Just then, out of the grassy space at the foot of the scaffold, in the dead silence audible to all, a lark rose from the side of its nest, and went singing upward in its happy flight. — ALEXANDER SMITH.

14. The heavens themselves, the planets, and their center,
Observe degree, priority, and place,
Insistence, course, proportion, season, form,
Office, and custom, in all line of order.
SHAKESPEARE.

RULE XX. The Comma after the Subject.

1. Actions, looks, words, steps, form the alphabet by which you may spell character.

2. "None shall wear a feather but he who has killed a Turk," was an old Hungarian saying.

3. Beauty, money, and fame cannot be carried beyond the horizon line that shuts around this cradle of a world;[1] but love, joy, peace, gentleness, faith, meekness, temperance, are jewels which, by their very nature, will survive the transit of the world invisible. — FRANCES WILLARD.

4. The story of the stone in its progress from its natural bed in a mountain to a paving block in a street, is a story of skill and patient endurance, danger and anxiety, from the time the first blow is struck on a drill to remove it from the mountain until it is placed in the position designed for it.

5. Whatever is worth doing at all, is worth doing well.
LORD CHESTERFIELD.

6. Books that you may carry to the fire and hold readily in your hands, are the most useful, after all.
SAMUEL JOHNSON.

7. The God who gave us life, gave us liberty at the same time. — THOMAS JEFFERSON.

8. "Balance" in the sense of "rest, remainder, residue, remnant," is an abomination. — R. G. WHITE.

9. That a piece of amber, when rubbed, will attract and then repel light bodies, was a fact known six hundred years before Christ. — DRAPER.

10. The greatest pleasure I know, is to do a good action by stealth, and to have it found out by accident. — LAMB.

[1] Rule XXII, page 240.

11. In science, the man who discovered the telescope, and first saw heaven, was paid with a dungeon. — RUSKIN.

12. Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee — are all with thee! — LONGFELLOW.

13. Your marches, sieges, and battles, in distance, duration, resolution, and brilliancy of results, dim the lustre of the world's past military achievements.

U. S. GRANT.

14. The peevish, the niggard, the dissatisfied, the passionate, the suspicious, and those who live upon others' means, are forever unhappy. — HITOPADESHA.

15. Her eyes, her lips, her cheeks, her shape, her features,
Seem to be drawn by Love's own hands. — DRYDEN.

RULE XXI. The Comma with Independent Elements.

1. Oh, she is
Ten times more gentle than her father 's crabbed.

SHAKESPEARE.

2. Ah, tell me not that memory
Sheds gladness o'er the past. — LANDON.

3. Why, then the world 's mine oyster,
Which I with sword will open. — SHAKESPEARE.

4. There is, however, a limit at which forbearance ceases to be a virtue. — EDMUND BURKE.

5. What I have to tell you, my brother, is so strange that I hardly know where to begin. — LEW WALLACE.

6. Then came Jesus, the doors being shut, and stood in their midst. — BIBLE.

7. That rivulet of smooth silver, how does it flow, think you? — RUSKIN.

8. In my opinion, there never was a good war nor a bad peace. — FRANKLIN.

9. Our Federal Union, it must be preserved.
ANDREW JACKSON.

10. The star-spangled banner, O long may it wave
O'er the land of the free, and the home of the brave.
FRANCIS S. KEY.

11. Wishes, at least, are the easy pleasures of the poor.
DOUGLAS JERROLD.

12. As a rule, there is no surer way to the dislike of men than to behave well when they have behaved badly.
LEW WALLACE.

13. The pilgrim fathers, where are they?—JOHN PIERPONT.

RULE XXII. The Semicolon.

1. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral philosophy, grave; logic and rhetoric, able to contend. — BACON.

2. Books are travel, so to speak, reversed; they bring supplies of otherwise inaccessible fact and imagery to the feet of the reader. — DAVID MASSON.

3. Rest is not quitting the busy career;
Rest is the fitting of self for one's sphere. — GOETHE.

4. What is defeat? Nothing but education; nothing but the first step to something better. — WENDELL PHILLIPS.

5. Manners are the happy way of doing things; each one a stroke of genius or of love, now repeated and hardened into usage. — EMERSON.

6. Men are men; the best sometimes forget.
SHAKESPEARE.

7. He that gives good advice builds with one hand; he that gives good counsel and example builds with the other; but he that gives good admonition and bad example builds with one hand and pulls down with the other. — W. T. BACON.

8. She was very pretty; as graceful as a bird; as pleasant about the house as a gleam of sunshine. — HAWTHORNE.

9. The small courtesies sweeten life; the greater, ennoble it.

10. If you want knowledge, you must toil for it; if food, you must toil for it; and if pleasure, you must toil for it. Toil is the law. — RUSKIN.

11. Happy! Yes; and wherefore
Should I not be so?

12. On his first birthday William Cullen Bryant could toddle alone; he knew all the letters of the alphabet when but a few days more than sixteen months old; before the close of his third year he began to read the Bible, and he had read the Scriptures through from beginning to end before the completion of his fifth year.

13. I am only one;
But still I am one.
I cannot do everything;
But still I can do something,
And because I cannot do everything
I will not refuse to do something that I can do.
EDWARD EVERETT HALE.

14. Nothing is difficult; it is only we who are indolent.
R. R. HAYDON.

15. Some faces are, in their brightness, a prophecy; and some, in their sadness, a history. — LONGFELLOW.

16. Never elated when one man 's oppress'd;
Never dejected while another 's bless'd. — POPE.

17. Wear your learning, like your watch, in a private pocket; and do not pull it out and strike it, merely to show that you have one. If you are asked what o'clock it is, tell it; but do not proclaim it hourly and unasked, like the watchman. — LORD CHESTERFIELD.

18. Who ever saw any such embroidery which could compare with the beauty of one pane of glass wrought on a single side with the shining white transparent globulets of rain? They are millions; they crowd; they blend; they become a silver stream; they glide slowly down, leaving tiniest silver threads behind; they make of themselves a silver bank of miniature sea at the bottom of the pane; and, while they do this, other millions are set pearlwise at the top, to crowd, blend, glide down in their turn, and overflow the miniature sea. This is one pane, a few inches square; and rooms have windows of many panes.

HELEN HUNT JACKSON.

19. The potter stood at his daily work,
One patient foot on the ground;
The other with never slackening speed
Turning his swift wheel round.
Silent we stood before him there,
Watching the restless knee,
Till my friend said low, in pitying voice,
"How tired his foot must be!"

The potter never paused in his work,
Shaping the wondrous thing;
'T was only a common flower-pot,
But perfect in fashioning.
Slowly he raised his patient eyes,
With homely truth inspired,
"No, marm; it is n't the foot that kicks;
The one that stands gets tired!"

RULE XXIII. The Colon.

1. The Declaration of Independence begins as follows: "When, in the course of human events," etc.

2. It is a very easy thing to devise good laws: the difficulty is to make them effective. — BOLINGBROKE.

3. I thought your love eternal: was it tied
So loosely that a quarrel could divide? — DRYDEN.

4. 'T is education forms the common mind:
Just as the twig is bent the tree 's inclined.—POPE.

5. Knowledge is of two kinds: we know a subject ourselves, or we know where we can find information upon it.
SAMUEL JOHNSON.

6. Sympathy is in great degree the result of the mood we are in at the moment: anger forbids the emotion.
LEW WALLACE.

7. The human mind is like a millstone in a mill: when you put wheat under it, it turns and grinds and bruises the wheat to flour; if you put no wheat, it still grinds on, but then 't is itself it grinds and wears away. — LUTHER.

8. When you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it: this is knowledge. — CONFUCIUS.

9. Happiness is not the end of life: character is.
BEECHER.

10. Edward Everett Hale gave the students at Amherst Agricultural College these three rules: —

a. Live in the open air all you can.
b. Touch elbows with the rank and file.
c. Speak every day to some one whom you know to be your superior.

11. A. P. Peabody's rule was: Every man should have an avocation besides his vocation.

12. Resolved: Never to do anything which I should be afraid to do if it were the last hour of my life. — EDWARDS.

13. The purest treasure mortal times afford
Is a spotless reputation: that away,
Men are but gilded loam or painted clay.
SHAKESPEARE.

14. The law: It has honored us; may we honor it.

15. There are two ways of reaching truth: by reasoning it out and by feeling it out. — ROBERTSON.

RULE XXIV. Parentheses and Brackets.

1. James Russell Lowell's father wrote to him while in college that if he were one of the first eight to be admitted to Phi Beta Kappa [an honorary society for the highest scholars] he would receive a larger allowance each week.

2. Men are much more prone (the greater is the pity) both to speak and believe ill than well of their neighbors.
THOMAS À KEMPIS.

3. Men are eternally divided into the two classes of poet [or believer, maker, and praiser] and dunce [or unbeliever, unmaker, and dispraiser]. — RUSKIN.

4. 'T is true (as the old proverb doth relate)
Equals with equals often congregate.— SIR J. DENHAM.

5. Pride (of all others the most dangerous fault)
Proceeds from want of sense, or want of thought.
ROSCOMMON.

6. Know then this truth (enough for man to know),
"Virtue alone is happiness below." — POPE.

7. I would not enter on my list of friends
(Though graced with polish'd manners and fine sense,
Yet wanting sensibility) the man
Who needlessly sets foot upon a worm. — COWPER.

8. Cæsar had his Brutus; Charles the First, his Cromwell; and George the Third ["Treason!" cried the Speaker] — may profit by their example. If this be treason, make the most of it. — PATRICK HENRY.

9. As long as he [William the Silent] lived, he was the guiding-star of a whole brave nation, and when he died the little children cried in the streets. — MOTLEY.

10. The second day of July [the true date of the Declaration of Independence] . . . ought to be solemnized with pomp and parade, with shows, games, sports, guns, bells, bonfires, and illuminations, from one end of this continent to the other, from this time forward for evermore. — JOHN ADAMS.

RULE XXV. The Dash.

1. I think Hans Andersen's story of the cobweb cloth woven so fine that it was invisible, — woven for the king's garment, — must mean manners, which do really clothe a princely nature. — EMERSON.

2. Here, in a word, — and it is a rare instance in my life, — I had met with a person thoroughly adapted to the situation which he held. — HAWTHORNE.

3. Ay, call it holy ground,
   The soil where first they trod;
   They have left unstained what there they found, —
   Freedom to worship God. — FELICIA HEMANS.

4. But still her lips refused to say, "Farewell!"
   For in that word — that fatal word — howe'er
   We promise — hope — believe — there breathes despair. — BYRON.

5. Alas, poor Clifford! You are old, and worn with troubles that ought never to have befallen you. You are

partly crazy and partly imbecile; a ruin, a failure, — as almost everybody is. — HAWTHORNE.

6. Those poor bits of rag-paper with black ink upon them, — from the Daily Newspaper to the sacred Hebrew Book, what have they not done, what are they not doing!

CARLYLE.

7. 'T is but a moment — there! one foot swings off! he is reeling — trembling — toppling — over into eternity!

ELIHU BURRITT.

8. They were American soldiers — so are we. They were fighting an American battle — so are we. They were climbing a height — so are we. — GEORGE WILLIAM CURTIS.

9. Learn to be discriminative in your reading; to read faithfully, and with your best attention, all kinds of things which you have a real interest in — a real, not an imaginary — and which you find to be really fit for what you are engaged in. — CARLYLE.

10. Go — you may call it madness, folly, —
You shall not chase my gloom away;
There 's such a charm in melancholy,
I would not, if I could, be gay! — ROGERS.

11. I mean you lie — under a mistake. — JONATHAN SWIFT.

12. In men this blunder still you find, —
All think their little set mankind. — HANNAH MORE.

13. Perhaps it was right to dissemble your love,
But — why did you kick me downstairs?

J. P. KEMBLE.

14. We hold these truths to be self-evident, — that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

THOMAS JEFFERSON.

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